



VOCAL WREATH.

A BOOK OF INSTRUCTION

—FOR—
SINGING CLASSES,
Conventions,

ACADEMIES AND MUSICAL ASSEMBLIES.

EDITED BY

WM. A. OGDEN.







Digitized by the Internet Archive
in 2014

<https://archive.org/details/vocalwreathbooko00ogde>

VOCAL WREATH.

≈ A Book of Instruction ≈

—FOR—

SINGING CLASSES, CONVENTIONS, ACADEMIES AND
MUSICAL ASSEMBLIES.

EDITED BY

≈ W M. A. OGDEN, ≈

Author of "JOSIAH," an Oratorio, "ANTHEM CHOIR," "ROYAL ANTHEMS," "WAY OF LIFE," and various other popular Musical Works.

P R E F A C E.

In the preparation of this work, I have used only such material as I am assured, from a large experience as a teacher of music *in the field*, will prove of value.

The rudimental teacher will find a large store of useful exercises for his *especial work*, and the conventionist will not go astray for excellent matter both for *drill* and *concert*.

I desire the name and address of all singing class teachers, into whose hands this volume may fall. Address, care of Publisher, or Toledo, O.

Respectfully, your co-laborer,

W. A. OGDEN.

THEORY OF MUSIC.

NOTE.—Every Teacher of Music has a theoretical plan of his own, and hence the Editor has confined his work to an explanation of the signs, leaving the teacher free to pursue his own plan of introduction.

SECTION 1.

A Musical Sound, is called a **TONE**.

SECTION 2.

Duration of Tone, is called **LENGTH**.

SECTION 3.

Highness and Lowness of Tone, is called **PITCH**.

SECTION 4.

Loudness and Softness of Tone, is called **FORCE**.

SECTION 5.

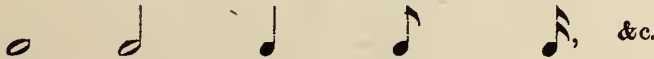
Character of Tone, is called **QUALITY**.

SECTION 6.

Length is indicated by **NOTES**.

EXAMPLE I.

WHOLE, HALF, QUARTER, EIGHTH, SIXTEENTH, &c.

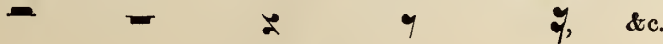


SECTION 7.


Silence is indicated by **RESTS**.

EXAMPLE II.

WHOLE, HALF, QUARTER, EIGHTH, SIXTEENTH, &c.



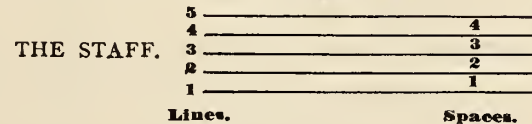
SECTION 8.

ADDITIONAL LENGTH is indicated by a **TIE**, thus:  which binds the notes to represent but one tone; also by a **DOT** (.), which represents half the value of the note after which it is placed.

SECTION 9.

PITCH OF TONE is indicated by the staff, which consists of five lines and four spaces, thus:

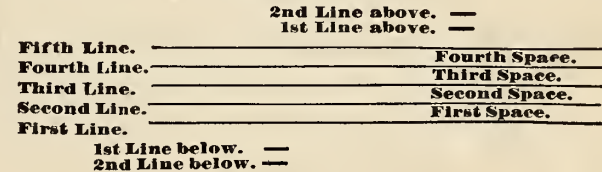
EXAMPLE III.



SECTION 10.

ADDITIONAL PITCHES are indicated by short lines above or below the Staff, thus:

EXAMPLE IV.



SECTION 11.

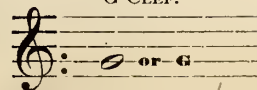
The lines and spaces of the staff are called **DEGREES**.

SECTION 12.

THE STAFF is made to express *absolute pitch*, by characters called **Clefs**, which are named,

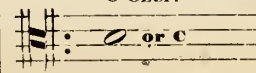
EXAMPLE V.

G CLEF.



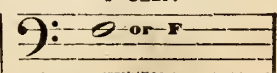
EXAMPLE VI.

C CLEF.



EXAMPLE VII.

F CLEF.



SECTION 13.

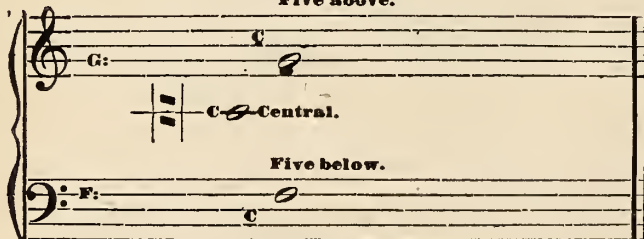
A BRACE thus: $\left\{ \right.$ or \parallel shows the Clefs on the following plans,

which are the recognized ones in this country for Church, Glee, and Sunday School music.

EXAMPLE VIII.

(CHURCH AND SUNDAY SCHOOL).

Five above.



Five below.

EXAMPLE IX.

Tenor.



Bass.

NOTE.—The Clefs, being simply the ancient way of making the letters C, G, and F, are so placed on the Staff as to represent the pitches called by those names. Moreover, they show the respective distances, the three scales bearing those letter names are situated from each other. See Staff for Church and Sunday School Music.

SECTION 14.

THE C CLEF is used for the Tenor part, THE G CLEF for the Soprano and Alto parts, THE F CLEF for the Bass part. When but two Staffs are used, the Bass and Tenor parts are printed in the lower, and the Soprano and Alto parts in the upper Staff.

SECTION 15.

Equal portions of time are called MEASURES, thus: count-one, two; one, two; one, two, &c., giving each count a second of duration.

SECTION 16.

MEASURES (written) are shown by Bars perpendicularly across the Staff, thus:

EXAMPLE X.

Bar.	Bar.	Bar.	Double Bar.
Measure.	Measure.	Measure.	Measure.

SECTION 17.

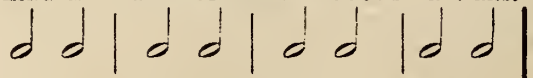
THE CLOSE is shown by a Double Bar.

SECTION 18.

The proper movement in music is maintained by regular motions of the hand, called BEATING TIME, or regular counts, called COUNTING TIME.

EXAMPLE XI.

TAKING A HALF NOTE FOR A COUNT OR BEAT.






BEATING.—Down Up Down Up Down Up Down Up.
 COUNTING.—One Two One Two One Two One Two.
 SINGING.—La La La La La La La La.
 OR, Men of God go take your sta-tions.

NOTE.—THE FRACTION in modern music is always found to succeed the Clef.

SECTION 19.

THE NUMERATOR in the fraction indicates the number of beats in a measure, thus: 2, two beats, | *Down, Up.* || 3, three beats, | *Down, Left, Up.* || 4, four beats. | *Down, Left, Right Up.* || 6, six beats, | *Down, Down, Left, Right, Up, Up.* || or | *Down -- Up --* ||

SECTION 20.

THE DENOMINATOR shows the kind of note used to a beat, thus: 2, a half note () , 4, a quarter note () , 8, an eighth note. () , &c.

EXAMPLE XII.

NUMERATOR,
TWO BEATS.
DENOMINATOR,
HALF NOTE.






BEATING.—*Down, up. Down, up. Down, up. Down, up.*
SINGING.—*La, la. La, la. La, la. La, la.*

SECTION 21.

THE SLUR is a curved line connecting two notes on different degrees of the Staff, to one syllable of words.

SECTION 22.

A BAR ACROSS the Stems of notes is also a Slur, but it has the additional office of changing their value, thus: two quarters () become two eighths () by one bar, two sixteenths () by two bars, &c.

SECTION 23.

A Measure having two beats is called Double Measure; better called TWO PULSE MEASURE.

SECTION 24.

A Measure having three beats is called Triple Measure; better called THREE PULSE MEASURE.

SECTION 25.

A Measure having four beats is called Quadruple Measure; better called FOUR PULSE MEASURE.

SECTION 26.

A Measure having six beats is called Compound Double Measure; better called SIX PULSE MEASURE.

SECTION 27.

A Measure having nine beats is called Compound Triple Measure; better called NINE PULSE MEASURE.

SECTION 28.

A Measure having twelve beats is called Compound Quadruple Measure; better called TWELVE PULSE MEASURE.

SECTION 29.

A succession of eight Tones, agreeable to the ear, taken in an ascending or descending order, form THE SCALE.

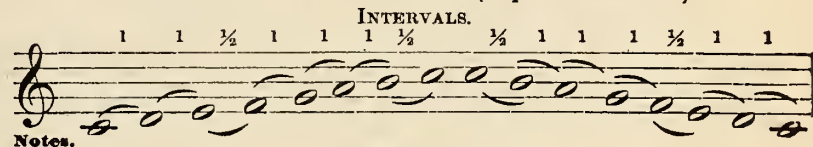
(An Interval is the distance from one note to another, reckoned upward by the degrees of the Staff.)

SECTION 30.

THE ITALIAN SYLLABLES, Do, Re, Mi, Fa, Sol, La, Si, Do, are given to the notes of the Scale in the ascending order, and by the reverse order in descending. The figure 1 means a step, $\frac{1}{2}$ a half step.

EXAMPLE XIII.

MAJOR SCALE IN C.—G CLEF (Soprano and Alto).



NUMERALS.

1 2 3 $\frac{1}{2}$ 4 5 6 7 $\frac{1}{2}$ 8 8 $\frac{1}{2}$ 7 6 5 4 $\frac{1}{2}$ 3 2 1

SYLLABLES.

Do Re Mi $\frac{1}{2}$ Fa Sol La Si $\frac{1}{2}$ Do Do $\frac{1}{2}$ Si La Sol Fa $\frac{1}{2}$ Mi Re Do

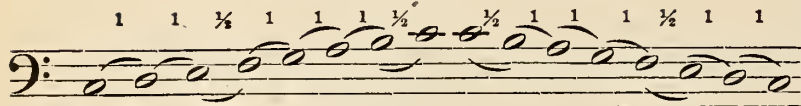
LETTERS.

C D E F G A B C C B A G F E D C

EXAMPLE XIV.

MAJOR SCALE IN C.—F CLEF (Bass.)

INTERVALS.



Notes.

NUMERALS.

1 2 3 1/2 4 5 6 7 1/2 8 8 1/2 7 6 5 4 1/2 3 2 1

SYLLABLES.

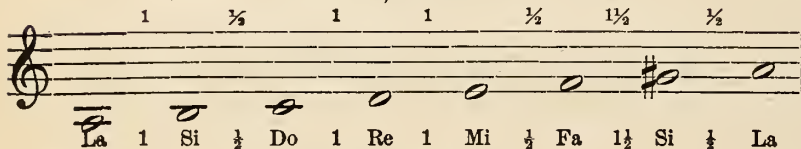
Do Re Mi 1/2 Fa Sol La Si 1/2 Do Do 1/2 Si La Sol Fa 1/2 Mi Re Do.

LETTERS.

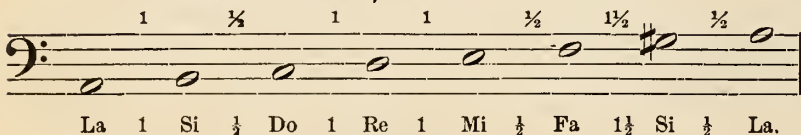
C D E 1/2 F G A B 1/2 C C 1/2 B A G F 1/2 E D C.


EXAMPLE XV.

SCALE IN A MINOR, RELATIVE TO C MAJOR.


**EXAMPLE XVI.**

SCALE IN A MINOR, RELATIVE TO C MAJOR.

**SECTION 31.**

THE HOLD, thus: , indicates the duration of a tone beyond its representation.


SECTION 32.

THE REPEAT, thus: , indicates that the preceding strain must be repeated.

SECTION 33.

D. C. (DA CAPO), indicates a return to the beginning.


SECTION 34.

D. S. (DAL SEGNO), indicates a return to some internal point, marked thus: .

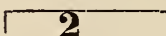
SECTION 35.

AL FINE, or FINE, indicates the end.

SECTION 36.

This sign, , used above the Staff, indicates THE FIRST ENDING.

SECTION 37.

This sign, , used above the Staff, indicates THE SECOND ENDING.

SECTION 38.

ACCENT is a regular recurring stress of voice given to certain parts of a measure.

SECTION 39.

SYNCOPIATION is changing the accent to another place in the measure.

SECTION 40.

A note representing one beat is called a BEAT NOTE.


SECTION 41.

Two notes of the same kind representing one beat are called COUPLET.


SECTION 42.

Three notes of the same kind representing one beat are called TRIPLET.


SECTION 43.

A Sharp, thus: () is a sign of *Elevation*.

SECTION 44.

A Flat, thus: () is a sign of *Depression*.

SECTION 45.

A Cancel, thus: () is a sign of *Restoration*.

SECTION 46.

TRANSPOSITION is to place an example or exercise in a higher or lower position on the Staff, preserving its form.

SECTION 47.

MODULATION is the changing of Key, during the progress of an exercise, by the use of flats, sharps, or cancels.

SECTION 48.

A sharp, flat, or cancel, used anywhere but by the Clef, is called an *Accidental*.

SECTION 49.

Sharps, flats, and cancels, used at the beginning of an exercise, by the Clef, to show the Key, are called *The Signature*.

SECTION 50.

Accidentals which affect a change of Key are called **CHROMATIC MODULATING NOTES**.

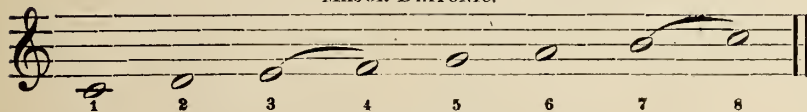
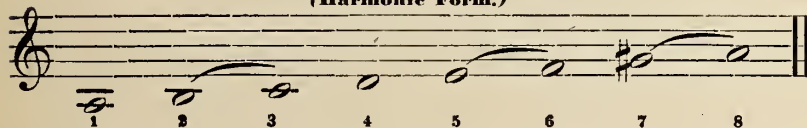
SECTION 51.

Accidentals which do not affect a change of Key are called **CHROMATIC PASSING NOTES**.

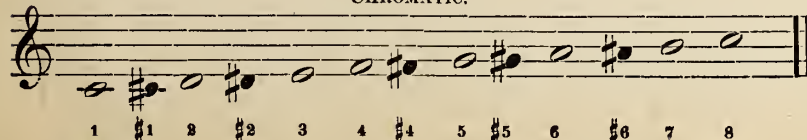
EXAMPLE XVII.

KINDS OF SCALES IN COMMON USE.

MAJOR DIATONIC.

MINOR DIATONIC.
(Harmonic Form.)

CHROMATIC.

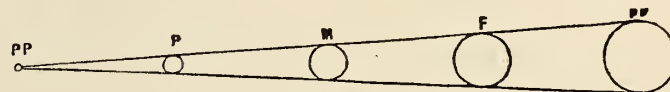


For further definitions and explanations see page 8.

PP
○P
○M
○F
○FF
○

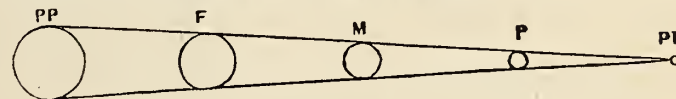
SECTION 52.

A tone which commences with a small degree of force, and increases to a higher degree of force, is called **CRESCENDO**.



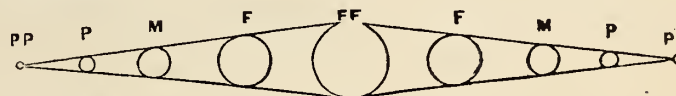
SECTION 53.

A tone which commences with a high degree of force, and decreases to a low degree of force, is called **DIMINUENDO**.



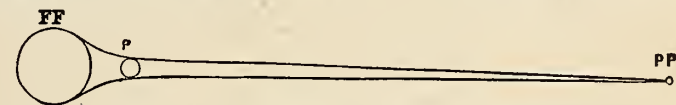
SECTION 54.

A tone which is the result of a union of *Crescendo* and *Diminuendo*, is called **SWELL**.



SECTION 55.

A tone which is commenced with a high degree of force, and *instantly diminished*, and held with a low degree of force, is called **SPORZANDO**.



SECTION 56.

When tones are smoothly and closely connected, they are called **LEGATO**.

SECTION 57.

When tones are produced in a distinct manner, and are sustained through but one-fourth the time allotted to them, they are called **STACCATO**.

When tones are produced in a distinct manner, and are sustained through but one-half the time allotted to them, they are called **SEMI-STACCATO**.

The following table shows the names, abbreviations, and definitions of the different degrees of force. The names are mostly taken from the Italian language, and are universally used as *technical terms* in music:

PIANISSIMO.....*pp*.....Very soft.
PIANO (pronounced *Pe-ah-no*).....*p*.....Soft.

MEZZO (pronounced *Met-zo*).....*m*.....Of medium force.
FORTE (pronounced *For-te*).....*f*.....Loud.
FORTISSIMO.....*ff*.....Very loud.
CRESCENDO (pronounced *Cre-shen-do*).....*Cres. or* < Increase of force.
DIMINUENDO (Dimin-oo-en-do).....*Dim. or* > Diminish the force.
SWELL.....< > Increase and diminish.
SFORZANDO (*Sfort-zan-do*).....*sf or fz or >*.....Explosive.
LEGATO (*Le-gah-to*).....< >.....Smooth and connected.
STACCATO (*Stah-kah-to*).....! ! !.....Very short and distinct.
SEMI-STACCATO (*Sem-ee*)......Less short and distinct.

PRONUNCIATION OF TECHNICAL TERMS.

Accelerando—(*A-tchel-e-ran-do*); moving faster and faster.
Accento—(*A-tchayn-to*); accented.
Adagio—(*A-dah-jo*); slow.
Ad libitum or **ad lib.** At pleasure.
Allegro—(*Al-lay-gro*); a quick movement.
Allegretto—(*Al-lay-gray-to*); less quick than allegro.
Andante—(*An-dan-ta*); distinct; rather slow.
Andantino—(*An-dan-tee-no*); quicker than andante.
A tempo—(*Ah-tem-po*); in time.
Bis (*Bese*); twice.
Cantabile—(*Can-tah-bee-la*); elegant, graceful.
Con—(*Cone*, long o); with.
Con spirito—(*Spir-ito*); with spirit.
Coda—An additional close of a composition.
Da Capo—(*Da-cah-po*, or *D. C.*); go to the beginning.

Dal Segno—(*Dal-sane-yo*, or *D. S.*); go to the sign.
Dolce—(*Dole-tchay*); soft, sweet, delicate.
Fine—(*Fee-na*); end.
Finale—(*Fee-nah-la*); the final movement.
Fugue—(*G* as in *get*); a flight, one part leading, others imitating.
Grave—(*Grah-va*); slow and solemn.
Largo—A slow movement.
Larghetto—(*Lar-gate-o*); not so slow as *Largo*.
Legato—(*La-gah-to*); smooth and connected.
Lento—(*Layn-to*); slow and gliding.
Moderato—(*Mod-a-rah-to*); moderately.
Obligato—(*O-ble-gah-to*) necessary, indispensable.
Piu—(*Pee-oo*); more.
Piu mosso—(*Pee-oo-moso*); more rapidly.

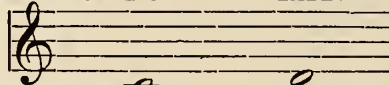
Presto—Quick.
Prestissimo—Very quick.
Primo—(*Pree-mo*); first.
Pastorale—(*Pas-to-rah-la*); in a gentle style.
Recitative—In speaking style.
Ritard—Slower and slower.
Solo—For one voice or instrument.
Soli—(*So-lee*); plural of solo.
Sostenuto—(*Sos-te-noo-to*); sustained.
Scherzo—(*Shert-zo*); in a playful manner.
Trio—(*Tree-o*); for three parts.
Tutti—(*Too-tee*); altogether.
Vivace—(*Ve-vah-tcha*), quick and lively.
Voce di Petto—The chest voice.

* In the pronunciation, the syllable which is italicized shows the accent.

EXERCISES ON THE FIRST TWO NOTES OF THE SCALE.

EXERCISE TO SUPPLY THE PLACE OF BLACKBOARD.

Pronounced **DO** **RAY.**



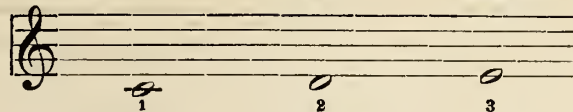
On which line is Do? Which number in the Scale is Do? Which number is Re? Where is it found?

No. 1. Explain G Clef, Fraction, Bar, Measure, Beating Time, Beat Note. (See Sections 12, 19, 20, 16, 18).

EXERCISES ON THE FIRST THREE NOTES OF THE SCALE.

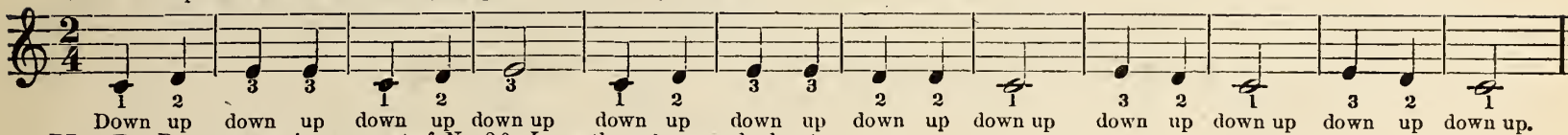
9

Pronounced DO RAY MEE.



(A Couplet is two notes of equal length taken to one beat.)

No. 2. Explain Bar across the Stems, Couplet, Half Note. (See Tie 23).



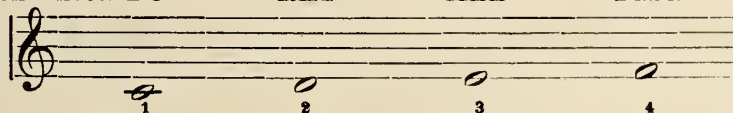
No. 3. Do you recognize any part of No. 3? Learn the note names by heart.



The Tones sung to Do, re, mi, in Nos. 1 and 2, must sound just as they do in the first four Measures in No. 3. After singing No. 3 try Nos. 1 and 2 again. Then simply look them over, and try to *think* how they sound.

EXERCISE ON THE FIRST FOUR NOTES OF THE SCALE.

Pronounced DO RAY MEE FAH.



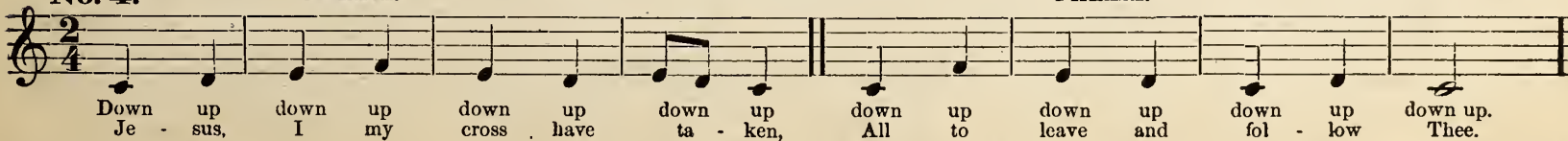
In applying words to notes, sing a syllable to a note. The exceptions to this rule are the Slur, the Tie, the Bar across the stems. As many notes as are connected by these characters are used to one syllable.

SECTION.

No. 4.

PHRASE.

PHRASE.



Does No. 4 sound as if it is finished? A Section is but half as much as the ear demands. Two sections, or four phrases form a Period, which is entirely satisfactory to the ear.

PERIOD.

SECTION. SECTION.

PHRASE. PHRASE. PHRASE. PHRASE.

Je - sus, I my cross have ta - ken, All to leave and fol - low Thee, Na - ked, poor, de - spised, for - sa - ken, Thou hence - forth my all shalt be.

EXERCISE ON THE FIRST FIVE NOTES OF THE SCALE.

Pronounced DO

RAY

MEE

FAH

SOH.

NO. 6. Explain Repeat, 1st and 2nd Ending. (See Sections 32, 36, 37).

Je - sus, I my cross have ta - ken, All to leave and fol - low Thee;
Na - ked, poor, de - spised, for - sa - ken, Thou hence - forth my all shalt be.

1st Ending. 2nd Ending.

The shortest division of the Staff is into Measures, the next larger division is into Phrases, the next into Sections, the largest is into Periods. (See No. 5, on this page).

EXERCISE ON THE FIRST SIX NOTES OF THE SCALE.

Pronounced DO

RAY

MEE

FAH

SOH

LAH.

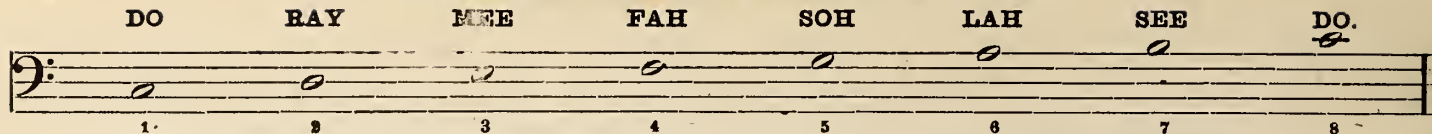
Learn the note names of No. 7 by heart. Teacher will change the pitch and have the exercise sung in various Keys. I know of no better plan to learn the relative pitches than that of singing familiar music by note names.

No. 7. Explain *D. C.* and *Fine* (pronounced Fee-nay). See Sections 33, 35.

FINE.

Mi mi re do do re re mi re do Soh, &c.
3 2 1 1 2 2 3 2 1 5 &c.
Down up down up down up down up Down, &c.

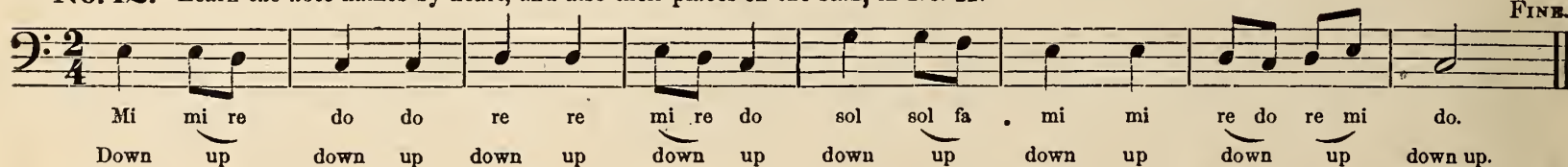
EXERCISES ON THE SCALE IN THE F CLEF.



No. 11. Do is in the second space, Mi in the third space, Sol in the fourth space, and Do on the short line above.



No. 12. Learn the note names by heart, and also their places on the staff, in No. 12.



Explain Brace, Intervals, C, G, and F Clef. How much higher in the Grand Staff is the G Clef set than the C Clef? How much lower than the C Clef is the F Clef?



The C Clef represents a tone which has 264 vibrations to a second of time; the G Clef represents a tone which has 365; and the F Clef a tone which has 182. These clefs also represent the starting-place of the scales bearing their letter names.

TWO PART EXERCISES ON TWO STAFFS.

13

No. 13. Explain Measure Rest and Forzando.

Ladies.

All - to - geth - er, All - to - geth - er; We have now be - gun to sing. Don't for - get to beat the time. See,

Gentlemen.

see, a - way we go; oh! don't we make a show, For some-times we go fast and some-times we go slow.

No. 14. Explain Eighth Rest.

Do do si la sol. Come a-long, don't go so po - ky. Fie, fie, fie, for shame! Sure - ly you'll not stum - ble;

If we would you'd grum - ble! Though we know you hor - rid men Ap - pear to be un - con - scious when you do the same.

No, no, no, no, no, no, we'll cast no blame.

OH, JOHN! HO, JOHN!

W. A. O.

No. 15. What does Allegro indicate? Exercises in four parts. Explain Bass, Soprano, Alto, and Tenor.

TENOR. *Allegro.*

Ho, John!

Bis.

Oh! I know the way you're tak-ing,
By that roug-ish look you're mak-ing; And although your head you're shaking, I know where you go, John.

ALTO.

SOPRANO.

Oh, John!

Bis.

BASS.

Whith-er do you go, John;

See, your clothes are brushed so neatly,
And your hair is combed so sweetly, And I know you so com-plete-ly, Yon-der's where you go, John.

No. 16. What does Moderato indicate?
*Moderato.*JOHNNY GREEN.
FINE.T. M. MILLER.
D.C.

{ John - ny Green has come to town; Ha, ha, ha, for John - ny Green;
Clum - sy boots and coat of brown; Ha, ha, ha, for John - ny Green; Dodg-ing in a zig-zag line; Dodging crowds of la - dies fine.
Strang-est fig - ure ev - er seen; Ha, ha, ha, for John - ny Green;

FINE.

D.C.

{ John - ny wears a hat of straw; Ha, ha, ha, for John - ny Green;
Strang-est hat you ev - er saw; Ha, ha, ha, for John - ny Green; Turkey feathers in the band, Thick - ly round his head they stand.
And his face is shav-en clean; Ha, ha, ha, for John - ny Green;

SONG OF THE RIVER.

15

No. 17. Give the proper expression to the sentiment.

W. A. O.

Gleefully.

1. Far a-way, far a-way, In the sun-ny child-hood; Hear it now, hear it now, 'Tis the riv-er's song.

2. Long a-go, long a-go, Sported there sweet child-hood; Hear it now, hear it now, Shout-ing o'er the wave.

3. Onward still, on-ward still, Is the riv-er flow-ing; To the sea, to the sea, Like the stream of time.

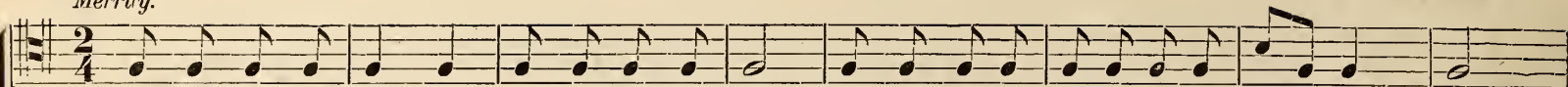
Drip-ping, trip-ping, dash-ing, splash-ing, Thro' the mer-ry shad-ows, Beau-ti-ful and mu-sic-al it glides a-long.

Quaf-fing, laughing, sing-ing, spring-ing, Thro' the tan-gled wild-wood, Oe'r the rip-ples bend-ing each young brow to lave.

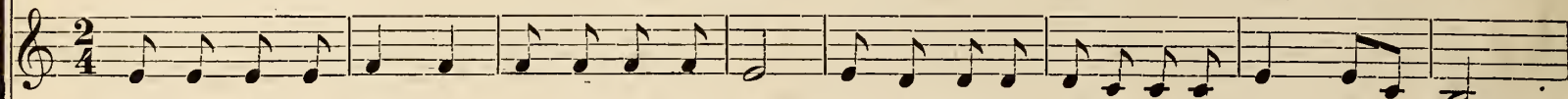
Surg-ing urg-ing, swell-ing, tell-ing, There is no de-lay-ing Mur-mur-ing of o-ccean in a strain sub-lime.

ALL THE AUTUMN DAY.

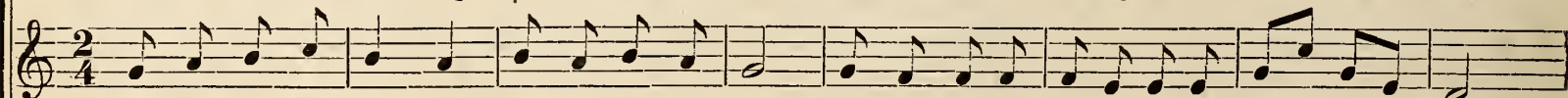
W. A. OGDEN.

Merrily.

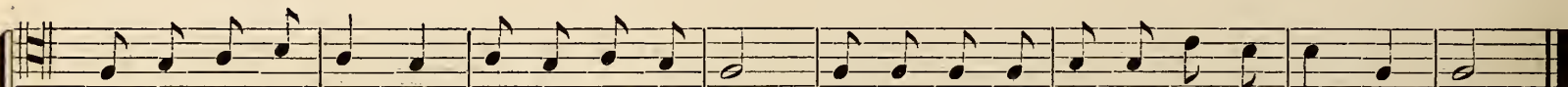
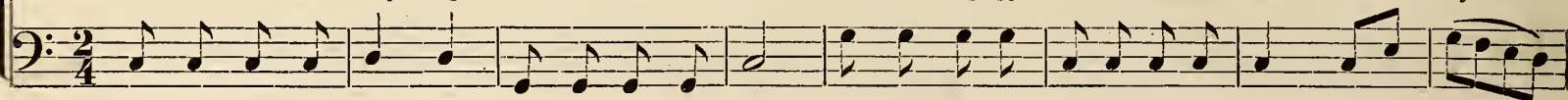
1. Stray - ing thro' the wild - wood, All the Au - tumn day, mer - ri - ly we wander with a cheer - ful lay.



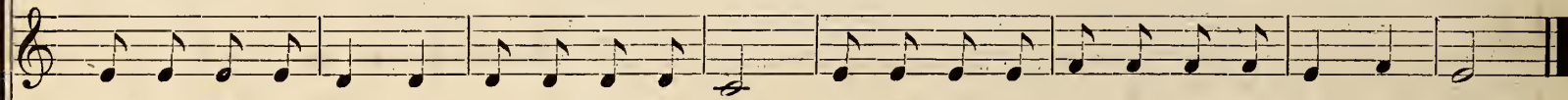
2. While the sun is shin - ing on the pur - ple trees, While the breeze is blowing o - ver a - zure seas,



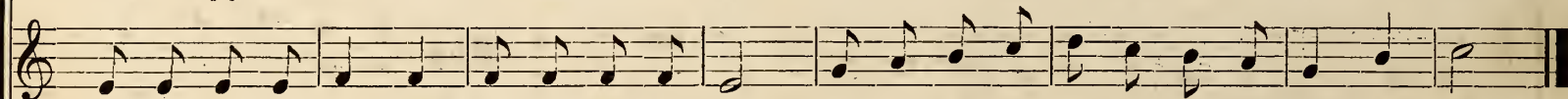
3. Thro' the wildwood stray - ing All the Au - tumn day, We in hap - py leisure nature's call o - bey.



As the fields are brown - ing, Rich with har - vest cheer, Home and home-like pleasures ev - er more are dear.



Birds in joy - ful cho - rus Ere we hence de - part, Lead the cheer - ful an - them for each thank - ful heart.



View the ripen - ed treas - ures, Breathe re - fresh - ing air, Ev - er - more ad - mir - ing na - tures scenes so fair.



WIND OF THE LAND.

17

No. 19. Explain Three Part Measure, Quarter Rest, Dot, *p*, *pp*, *Rit.* Tie and Slur.

W. A. O.

Moderato.

1. Gent - ly and low, Breathe soft and blow, Wind of the land and sea, Fragrant and
 2. Gent - ly and low, Tune - ful - ly flow, Wind of the land, Wind of the sea, Bird notes of

1. Gent - ly and low, Breathe soft and blow, Wind of the land, Wind of the sea, Fragrant and fair.
 2. Gent - ly and low, Tune - ful - ly flow, Wind of the land, Wind of the sea, Bird notes of song.

1. Gent - ly and low, Breathe soft and blow, Wind of the land and sea, Fragrant and
 2. Gent - ly and low, Tune - ful - ly flow, Wind of the land and sea, Bird - notes of

p *pp* *pp* *rit.*

fair; Come balm - y air, Whisper, O whis - per, to me; Whis - per, O whis - per to me;
 song; Bear them a - long,

Come balm - y air, Whis - per, O whisper, whisper to me, Whisper, O whisper, O whisper to me.
p *pp* *p* *pp* *rit.*

Bear them a - long, Whis - per, whisper, whisper to me, Whisper, whisper, whisper to me,

fair; Come balm - y air.
 song; Bear them a - long.

MOORLAND. 7s, Double.

No. 20. *Cantabile.*

W. A. OGDEN.

1. Je - sus lov - er of my soul, Let me to Thy bos - om fly, While the bil - lows near me roll, Safe in - to the ha - ven guide,

2. Oth - er ref - uge have I none, Hangs my help - less soul on Thee, Leave, ah, leave me not a - lone. Cov - er my de - fence - less head,

3. Plen - teous grace with Thee is found, Grace to par - don all my sins. Let the heal - ing streams a - bound, Spring Thou up with - in my heart,

FINE.

D.S.

While the tem - pest still is high, Hide me, O, my Sa - viour hide, Till the storm of life is past, O, re - ceive my soul at last.

Still sup - port and com - fort me. All my trust on Thee is stayed, All my help from Thee I bring. D.S.
With the shad - ow of Thy wing.

Make and keep me pure with - in. Thou of life the fount - ain art, Free - ly let me take of Thee.
Rise to all e - ter - ni - ty.

FINE.

D.S.

1. Gai - ly go - ing, stout - ly row - ing, Swift - ly glides our boat a - long; High en - deav - or, This shall ev - er, Be the bur - den of our song.

2. Sails are streaming, Eyes are beam - ing, While we skim the wa - ters o'er, Day is wan - ing, But we're gaining, Rap - id - ly the farther shore.

3. Gai - ly go - ing, stout - ly row - ing, Swift - ly glides our boat a - long; High en - deav - or, This shall ev - er, Be the bur - den of our song.

No. 22. Explain D. S. Bis., Fine and S.

Moderato.

BELLS OF LIFE.

FINE.

*Bis.**D.S.*

1. Morn - ing bells of life are ring - ing, All a - round the smil - ing earth, { List the gen - tle }
On glad hearts that love its mirth. { mu - sic fling - ing } Bim, bome, bell in bright tones ringing.

2. Noonday bells of life are peal - ing, Round the globe a bus - y song, { And their giant }
O'er a care - worn bus - y throng. { tones are stealing } Bim, bome, bell their glad notes pealing.

3. Eve - ning bells of life are roll - ing, 'Round the world a sad re - frain, { Slow and solemn }
Hu - man life's de - part - ing strain. { is their roll - ing } Bim, Bome, bell in sad notes tolling.

Vary the expression to suit the sentiment of the language in the different stanzas.

AN OLD STORY.

No. 23. Explain Repeat.

Allegretto.

S

FINE.

W. A. OGDEN.

1. { She and I years a - go Took a ride, took a ride, She and I years a - go took a ride Thro' the wind, thro' the snow, Side by side, side by side, Thro' the wind, thro' the snow side by side Thro' the fog and thro' the fern, On we jogged stead-y then side by side.

2. { She and I rode a - gain, Pleasant dreams, pleasant dreams, She and I rode a - gain pleasant dreams, Nev - er mists and never snow'rs Slack-er hands on the reins, By the stream, by the stream, Slack-er hands on the reins by a stream, Thro' the ferns, thro' the flow'rs by a stream, FINE.

3. { Oh the turf, how it rang To our steeds, to our steeds, Oh the turf how it rang to our steeds, All the woods were dress'd in gold, As they raced and they sprang, O'er the meads, o'er the meads, As they raced, and they sprang o'er the meads, When the reins from our hold slipped a - way. FINE.

D.S.

Wea-ry - land, oh wea-ry-land, And we journed, stead-y then reins in hand.

Why not sing, oh why not sing. Trotting fas - ter thro' the flow'rs kissed by spring.

On that day, that hap-py day, When the reins then from our hold slipped a - way. 1. Thro' the wind, thro' the snow, Side by side, side by side 2. Thro' the ferns, thro' the flow'rs, By the stream, by the stream 3. All the woods dressed in gold, On that day, on that day

D.S.

D.S.

MORNING SONG.

21

R. L. ROBINSON.

S. M. LUTZ.

1. O come a - long with cheerful song, To breathe the morn - ing air So fresh and sweet; 'Tis right and meet, That we its beauties share,

2. All na - ture smiles with winsome wiles, The woods are wild with glee; From little throats, The warbling notes, Come rich, and glad, and free.

3. And shall not we, as glad and free, Sing out our song of love? To Him on high, Who made the sky, And calls us up a - bove.

CHORUS.

Repeat pp

Tra la la la la la la, Tra la la la la la la, Tra la la la la la, Tra la la la la.

Tra la la la la la la, Tra la la la la la la, Tra la la la la la, Tra la la la la.

TRIPPING O'ER THE LEA.

W. A. O.

Sprightly.

1. Lit - tle fai - ry, light and air - y, Trip - ping, trip - ping o'er the lea; Dancing fleet - ly, sing - ing

2. Full - of glad - ness, free from sad - ness, On thy sil - ver - span - gled wing; Gol - den treas - ures, pur - est
sweet - ly, Wel - come, wel - come now to thee. Where the zeph - yr loves to dwell,, In the fragrant lil - y bell.
pleas - ures, To the joy - ous spir - it bring. Pearls that lie in o - cean caves, Far be - low the crys - tal waves.

1

Haste thee fai - ry, light and ai - ry, O'er the dew - y, dew - y, lea;
Omit.....Haste thee fai - ry, light and ai - ry, o'er the lea, o'er the lea.

2

o'er the waves.

Haste thee fai - ry, light and ai - ry, O'er the roll - ing, roll - ing waves;
Omit.....Haste thee fai - ry, light and ai - ry, o'er the waves.

UPWARD WHERE THE STARS.

Gently. Use the Small Notes to close.

W. A. O.

1 { Upward, where the stars are burn - ing, Si - lent, silent in their turn - ing, Round the never changing pole, Round the nev - er changing pole.
Upward, where the sky is bright - est, Upward, where the blue is light - est, Lift I now my weary soul, Lift I now my wea - ry soul.

2 { Where the Lamb on high is seat - ed, By ten-thousand voices greet - ed, Lord of Lords and King of Kings, Lord of Lords and King of kings.
Son of Man in love they crown Him, Son of God they gladly own Him, With His name the palace rings, With His name the palace rings.

3 { Blessing, honor without meas - ure, Heavenly riches, earthly treas - ure, Lay we at His blessed feet, Lay we at His bless ed feet.
Poor the prai - ses here we ren - der, Loud shall be our voices yon - der, When before His throne we meet, When before His throne we meet.

SCALE IN G MAJOR.

(RELATIVE) SCALE IN E MINOR.

(When Major and Minor Scales have the same signature they are related.)

Do Sol Mi Do **La Mi Do La**

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8
 G A B C D E F# G E F# G A B C D# E
 Do Re Mi Fa Sol La Si Do La Si Do Re Mi Fa Si La

Do Sol Mi Do **La Mi Do La**

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8
 G A B C D E F# G E F# G A B C D# E
 Do Re Mi Fa Sol La Si Do La Si Do Re Mi Fa Si La

Ladies. **Gentlemen.**

Do do do do mi re do sol. Do mi sol sol mi do re. Do do do do mi re re do Do mi sol do la si do.

BEAUTEOUS CLOUDS, 8s, & 7s.

T. M. MILLER.

Moderato.

1. Beauteous clouds, I see them fly-ing, Gild-ed by the set-ting sun, Now proclaim-ing by their glowing, That an-oth-er day is done.

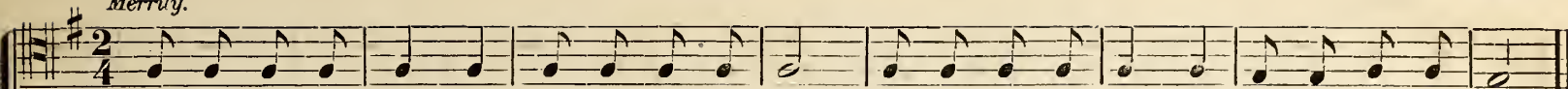
1. Distant sounds, I hear them floating On the breeze like zephyr's sighs From the land of sweet remembrance, Thither oft my heart still hies.

SUMMER SHOWERS.

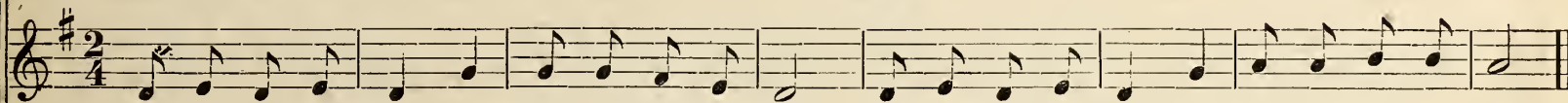
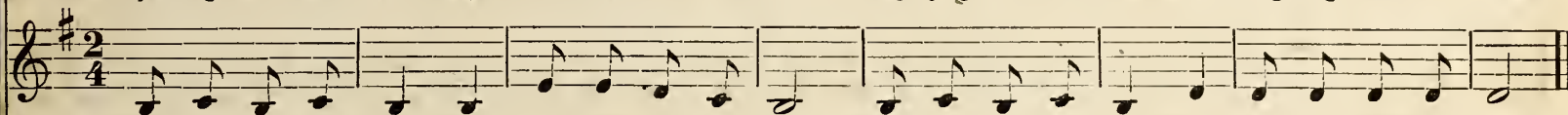
25

E. D. KECK.

Merrily.



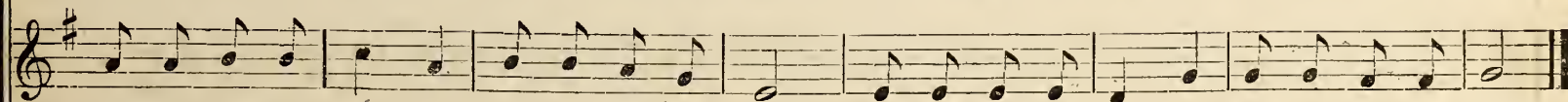
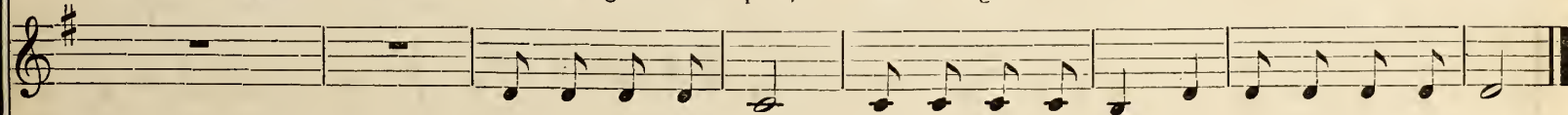
1. Sparkling in the sun - light, Danc - ing on the hills, Tap - ping on my win - dow, Sing - ing in the rills.



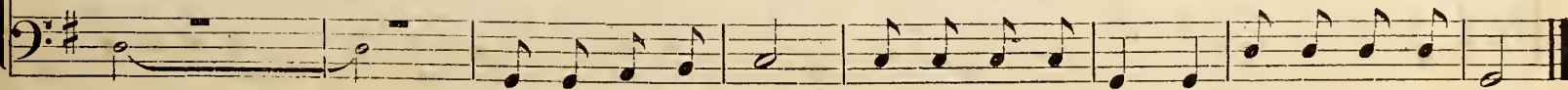
2. I will go and wan - der Where the flow - ers wake, Gai - ly sings the rob - in, Hid - ing in the brake.



Comes the pleas - ant show - er, Like a glad sur - prise, While I gaze in won - der, On the sum - mer skies.



Through the bud - ding for - est, Not a zeph - yr sighs, Soft the air and balm - y, From the sum - mer skies.



SWEET WILD ROSE.

Arr'd from HAUPTMAN. W. A. OGDEN.

Moderato.

1. Once I saw a sweet wild rose, All so fresh - ly bloom - ing; Bathed with dew and blushing fair, Gent-ly waved by bree-zes rare.

2. "Rose," I said, "thou shalt be mine," All so fresh - ly bloom - ing; Rose replied "nay let me go, Or thy blood shall free - ly flow,

3 Woe is me, I broke the stem, Life and fra - grance doom - ing; Soon the love - ly flow'r was gone, And the thorns remained a-lone.

All the air per - fum - ing, Sweet rose, wild rose, rose so red, Sweet rose, wild rose, Sweet wild rose so red.

For thy rash pre - sum - ing," Sweet rose, wild rose Sweet wild rose so red, Sweet rose, wild rose, Sweet wild rose so red.

Vanished all its bloom - ing, Sweet rose, wild rose, rose so red, Sweet rose, wild rose, Sweet wild rose so red.

MORN ALONG THE HILLS.

A. D. HOUGAS.

27

Allegretto.

1. { Morn along the hills is break - ing, Tra la la la la la la, Let us has - ten to the Alps a - way,
Now the world from slumber wak - ing, Tra la la la la la la,

2. { Noon the glacier height is bright'ning, Tra la la la la la la, On - ward, onward let us gai - ly bound
Gleams the ice-crag with its lightning, Tra la la la la la la,

3. { Night with pensive starlight fall - ing, Tra la la la la la, There the glowing hearth will warm - ly greet,
Each one to his home is call - ing, Tra la la la la,

Tra la la la la la la la.

Repeat pp.

Where the laughing echoes lightly play, Tra la la la la la la la, Tra la la la la la la.

Where the leaping ech - oes far re sound, Tra la la la la la la la, Tra la la la la la la la.

Friends around it kind - ly, cheer - ly, meet, Tra la la la la la la la la.

Tra la la la la la la la la. Tra la la la la la la la.

SCALE IN D MAJOR. (RELATIVE) SCALE IN B MINOR.

D Major Scale:

Treble Clef: Do, Re, Mi, Fa, Sol, La, Si, Do.
 Bass Clef: Do, Re, Mi, Fa, Sol, La, Si, Do.

B Minor Scale:

Treble Clef: La, Si, Do, Re, Mi, Fa, Si, La.
 Bass Clef: La, Si, Do, Re, Mi, Fa, Si, La.

Syllables and Letter Names:

D Major: 1 Do, 2 Re, 3 Mi, 4 Fa, 5 Sol, 6 La, 7 Si, 8 Do. (D, E, F#, G, A, B, C#, D.)
 B Minor: 1 La, 2 Si, 3 Do, 4 Re, 5 Mi, 6 Fa, 7 Si, 8 La. (B, C#, D, E, F#, G, A#, B.)

SOL-FA EXERCISE.

Do re mi do mi fa sol mi Sol.....do sol mi re Do re mi do mi fa sol mi Sol do.....si do.

TRACEY, 8s & 7s.

G. W. FIELDS.

Moderato.

1. Lives of great men all re-mind us, We can make our lives sub-lime, And de-part-ing leave be-hind us, Footprints on the sands of time.

2. Let us then be up and do-ing, With a heart for an-y fate, Still a-chiev-ing, still pur-su-ing, Learn to la-bor and to wait.

Allegro.

1. Light and gay, Light and gay, On my way With my wander - staff I stray; Blossoms fair, Balmy, . air, Greet me ev - 'ry

2. Trees o'er head, Trees o'er head, Grass to tread, All around thy path are spread; Sunshine gay, Forests grey, Cheer thee on thy

3. When I roam, When I roam, Friends and home Rise and beckon me to come, Maiden dear, Dry that tear, Soon shall I be

Repeat with Tra la, as far as the words, "Move along" &c.

where! Leaves are green and flow'rs are gay, Whisp'ring low, they seem to say, Move a - long, move a - long, To a mer - ry song!

Tra la la la la la la la la la la la, la la la,

way! Earth is rich, and fair, and wide, Stay not thou for time nor tide; Move a - long, move a - long, to a mer - ry song!

Repeat with Tra la, as far as the words, "Move along," &c.

near! When my wander - year is o'er. When I seek my home once more, By thy side, Darling bride, Bless'd shall I a - bide!

Tra la la la, la la la, la la la la la la la,

SLUMBER SONG.

W. A. OGDEN.

Andante. *cres.* *dim.* *p* *pp*

1. Sweet and low, sweet and low, Wind of the West - ern sea; Low, low, breathe and blow, Wind of the West - ern sea.

cres. *dim.* *p* *pp*

2 Sleep and rest, sleep and rest, Father will come to thee soon; Rest, rest, on mother's breast Father will come to thee soon.

Allegretto. *p* *dim.*

{ O - ver the roll - ing wa - ters go,, Blow him again to me, again to me, While my pretty one sleeps, my pretty one sleeps.
 { Come from the dying moon and blow

p *dim.* *cres.*

my lit - tle one sleep.

{ Father will come to his babe in the nest.
 { Silver sails shining all out of the West, Under the sil - ver moon, the sil - ver moon, Sleep my little one sleep.....

WHY SHOULD A SIGH.

A. D. HOUGAS.

31

Allegro.

1. Why should a sigh es - cape us, When part - ing hours do chime; We do not part for - ev - er; 'Tis on - ly for a time.

2. The dear - est friends must sev - er, Tho' keen may be the dart, That parting hours will lin - ger, In ev - ery lov - ing heart,

Tho' far a - way I wan - der, Up - on the land or sea, In song thine im - age ev - er Shall pres - ent be to me.

But loved one, 'till my com - ing, I'll faith - ful be to thee, And in my song thine im - age, Shall pres - ent be to me.

SCALES IN A MAJOR AND F SHARP. (RELATIVE) MINOR.

A Major Scale:
 Treble: Do, Re, Mi, Fa, Sol, La, Si, Do.
 Bass: Do, Re, Mi, Fa, Sol, La, Si, Do.
 Solfège: Do, Re, Mi, Fa, Sol, La, Si, Do.

F Sharp (Relative) Minor Scale:
 Treble: La, Si, Do, Re, Mi, Fa, Si, La.
 Bass: La, Si, Do, Re, Mi, Fa, Si, La.
 Solfège: La, Si, Do, Re, Mi, Fa, Si, La.

SOL-FA EXERCISE IN A MAJOR.

Do re mi fa sol mi do sol La si do re mi do la fa Sol do si do la do si do Re fa mi re do si do.

PLACE OF RESTING.

T. M. MILLER.

1. This is not my place of rest-ing; Mine's a cit-y yet to come; On-ward to it I am hast-ing, On to my e-ter-nal home.

2. There the Lamb, our Shepherd, leads us, By the stream of life a-long, On the fresh-est pastures feeds us, Turns our sigh-ing in-to song.

3. Soon we pass the des-ert drear-y; Soon we bid fare-well to pain; Nev-er more are sad or wear-y, Nev-er more to sin a-gain.

HEAVENLY WATCHER.

W. F. HEATH. 33

Allegretto.

1. The world is hushed in still - ness, And night succeeds the day; The sil - ver moon a - bove us Pur - sues her si - lent way.

2. The chamber where I slum - ber, Thou se - est thro' the night; Not e'en the thickest dark - ness, Can veil it from Thy sight.

I know that Thou in mer - cy Wilt my Pro - tec - tor be, O God my Heavenly Fath - er, Turn not Thy face from me.

I know that Thou in mer - cy, Wilt my Pro - tec - tor be, O God my Heavenly Fath - er, Turn not Thy face from me.

GLEE OF THE SKATERS.

W. A. O.

1. The moonlight is danc - ing, o'er for - est and mountain, Our steel-bound feet glanc-ing, As on, on we go, With flash - ing and

2. O'er still fro - zen riv - er, like ar - row from quiv - er, We dash o'er the riv - er We speed gai - ly on, Our fires gleaming

dash-ing, Our steel-bound skates ringing, Now curling and whirl-ing, As on, on we go. As on, on we go, as on, on we go.

brightly, O'er snow covered for-ests, Our hearts beating light-ly, As on, on we go, As on, on we go, as on, on we go.

*Take the second stanza in the repeat.

f *p*

With joy in our sing - ing, Now, wild cho - rus ring - ing, Or gent - ly 'tis dy - ing In sweet notes a - way,

f *p*

With joy in our sing - ing, Now, wild cho - rus ring - ing, Or gent - ly 'tis dy - ing In sweet notes a - way,

f *p* *f* *p* 1 *pp* 2

Now loud comes the strain, Then gent - ly the ech - o, Now loud the re - frain, Then all dies a - way.

f *p* *f* *pp*

Omit..... all dies a - way.

f *p* *f* *p* 1 2

Now loud comes the strain Then gent - ly the ech - o, Now loud the re - frain, Then all dies a - way.

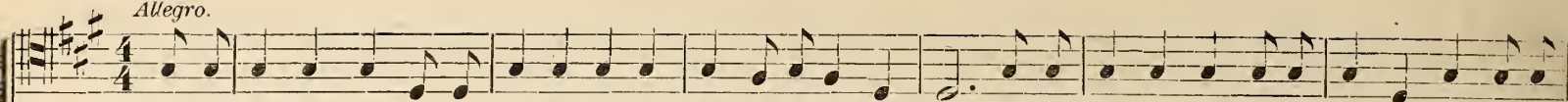
f *p* *f* *p*

Omit..... all dies a - way.

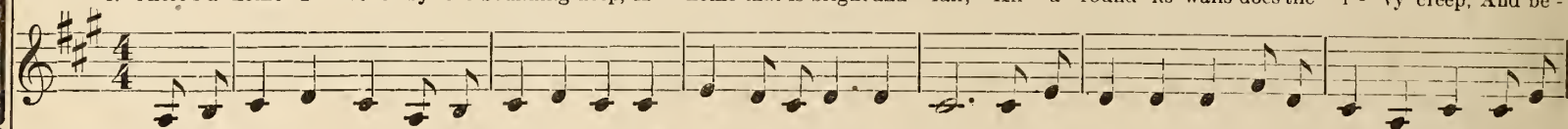
THE HOME I LOVE.

W. A. O.

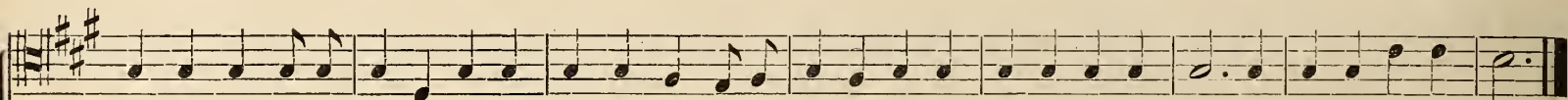
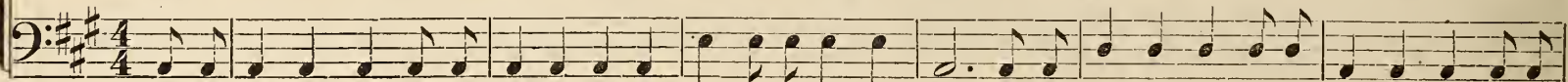
W. A. O.

Allegro.

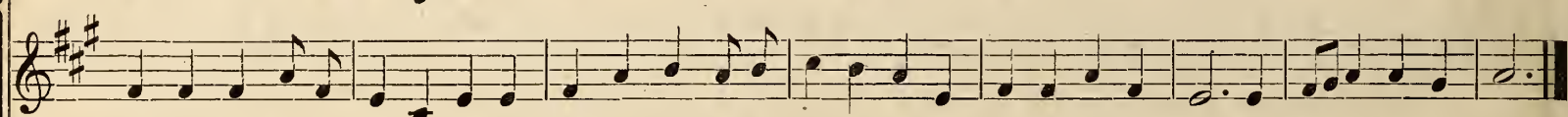
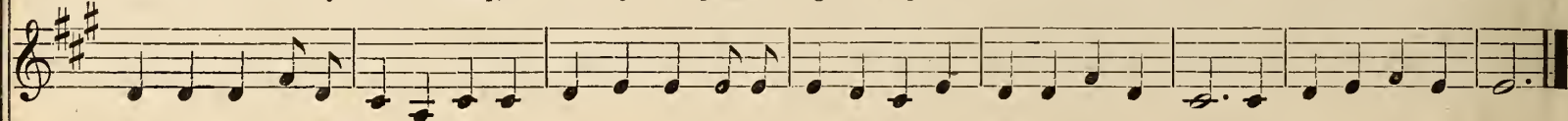
1. There's a home I love by the bounding deep, A home that is bright and fair, All a-round its walls does the i-vy creep, And be-



2. When a lad I strayed where its meadows are, With friends of my childhood days, Some are gone, a-las, they are scattered wide; Some have



neath its roof do my loved ones sleep, And mem'ry now pleasant vig-ils keep A-round that dear old home, A-round that dear old home.



passed the shores of the gloomy tide, But some re-main by the in-gle side, With-in the walls of home, With-in the walls of home.



1. The bird on yon-der spray, In merry rounde-lay, Tra, la, la, Arching her swelling throat, Warbles her joy-ous note,

2. The bird in a-zure bright, Me-lodious wings her flight, Tra, la, la, Where the expectant air, Catches her song of prayer,

3. The bird on mountain high, In sweetest mel-o-dy, Tra, la, la, Waking the echoes strong, Pours forth her loving song,

4. The bird from mountain high, From tree and a-zure sky, Tra, la, la, Doth a sweet lesson bring,— Teaching each one to sing,

Her song of praise, Tra la la la, tra la la, la, Tra la la la, Tra la.

Her song of praise, Tra la la la, tra la la la, Tra la la la, Tra la.

Her song of praise. Tra la la, la, la Tra, la la, la la, la, Tra la, la la la, la, Tra la.

A song of praise, Tra la la la, Tra la la la, Tra la la la, tra la.

SCALES IN E MAJOR AND C SHARP. (RELATIVE) MINOR.

E Major Scale (Treble Clef):

1 2 3 4 5 6 7 8
 Do Re Mi Fa Sol La Si Do.
 E #F #G A B #C #D E.

E Major Scale (Bass Clef):

1 2 3 4 5 6 7 8
 Do Re Mi Fa Sol La Si Do.
 E #F #G A B #C #D E.

C Sharp (Relative) Minor Scale (Treble Clef):

1 2 3 4 5 6 7 8
 La Si Do Re Mi Fa Si La.
 #C #D E #F #G A #B #C.

C Sharp (Relative) Minor Scale (Bass Clef):

1 2 3 4 5 6 7 8
 La Si Do Re Mi Fa Si La.
 #C #D E #F #G A #B #C.

LIGHT OF DAY, 7s.

MOZART.

Gently.

1. Soft-ly now the light of day Fades up - on our sight a - way; Free from care, from sor-row free, Lord we would com-mune with Thee.

2. Soon for us the light of day Shall for - ev - er pass a - way; Then from sin and sor-row free, Take us, Lord, to dwell with Thee.

EVENING BELL.

E. D. KECK.

39

Gently.

1. Hark! the peal - ing, soft - ly steal - ing, Even - ing bell, even - ing bell, Sweet - ly echo - ing down the dell.

2. Wel - come, wel - come is thy mu - sic, Silv - ry bell, silv - ry bell, Sweet ly tell - ing night's fare - well.

3. Day is sleep - ing, flow'rs are weep - ing, Tears of dew, tears of dew, Stars are peep - ing ev - er true.

MANOR. S. M.

W. A. O.

Moderato.

1. Sweet is Thy mer - cy, Lord, Be - fore Thy mer - cy seat My soul a - doring pleads Thy word, And owns Thy mer - cy sweet.

2. Where e'er Thy name is blest, Where e'er Thy peo - ple meet There I de - light in Thee to rest, And find Thy mer - cy sweet.

3. Light Thou our wea - ry way, Lead Thou our wand'ring feet, That while we stay on earth we may, Still find Thy mer - cy sweet.

SONG OF LABOR.

W. A. OGDEN.

All gro.

1. I love the bang-ing hammer, The whirring of the plane, The crush-ing of the bus-y saw, The creaking of the crane,

2. The buzzing of the spin-dle, The rattling of the loom, The puf-fing of the en-gine And the fan's continuous boom,

3. I love the ploughman's whistle, The reaper's cheer-ful song, The shout of bus-y dro-ver As he cheers his stock a - long,

The ringing of the an-vil, The grating of the drill, The clatt'ring of the turning-lathe, The whirling of the mill.

The clipping shears of tail-or, The driving of the awl, The sound of bus-y la-bor, Oh, I love, I love them all.

The bus-y sound of threshers' While beating out the grain, The huskers' joke and mirth and glee, By moon-light in the plain.

WHY ART THOU SINGING?

Arr'd

W. A. OGDEN.

1. Wood - bird, wood - bird, Say why art thou sing-ing so loud? 1. Why? why art thou sing-ing so loud?
 2. To? why art thou sing-ing so loud?
 3. Why?

2. Wood - bird, wood - bird, To whom dost thou cheerful-ly sing? To whom dost thou cheer-ful-ly sing?

3. Wood - bird, wood - bird, Why sing-est thou all the day long? Say why, say why, say why?
 To whom, to whom, to whom? Why sing-est thou all the day long?
 Say why, say why, say why?

{ Is't mate or bride thou art call-ing so proud, Wood - bird, wood - bird, Say why art thou call-ing so loud?
 { Is't mate or bride thou art call-ing so loud,

{ Thy song thro' wood-land is ech - o - ing near. Wood - bird, wood - bird, To whom dost thou cheerful-ly sing?
 { Thy song thro' wood-land is ech - o - ing clear.

{ Who list - eth long to thy car - ol - ling free, Wood - bird, wood - bird, Why sing-est thou all the day long?
 { Who list - eth long to thy car - ol - ling glee,

Do Sol Mi Do

1 2 3 4 5 6 7 8
Do Re Mi Fa Sol La Si Do.
F G A B C D E F.

La Mi Do La

1 2 3 4 5 6 7 8
La Si Do Re Mi Fa Si La.
D E F G A B C D.

Do Sol Mi Do

1 2 3 4 5 6 7 8
Do Re Mi Fa Sol La Si Do.
F G A B C D E F.

La Mi Do La

1 2 3 4 5 6 7 8
La Si Do Re Mi Fa Si La.
D E F G A B C D.

SOL-FA EXERCISE IN F.

Do re mi do mi fa sol mi la sol mi re Re re do re mi do re Re re do re mi re do.

JACK AND GILL.

JOHN STARK.

1. Jack and Gill went up the hill To draw a pail of wa - ter; Jack fell down and broke his crown, And Gill came tumbling a' - ter.

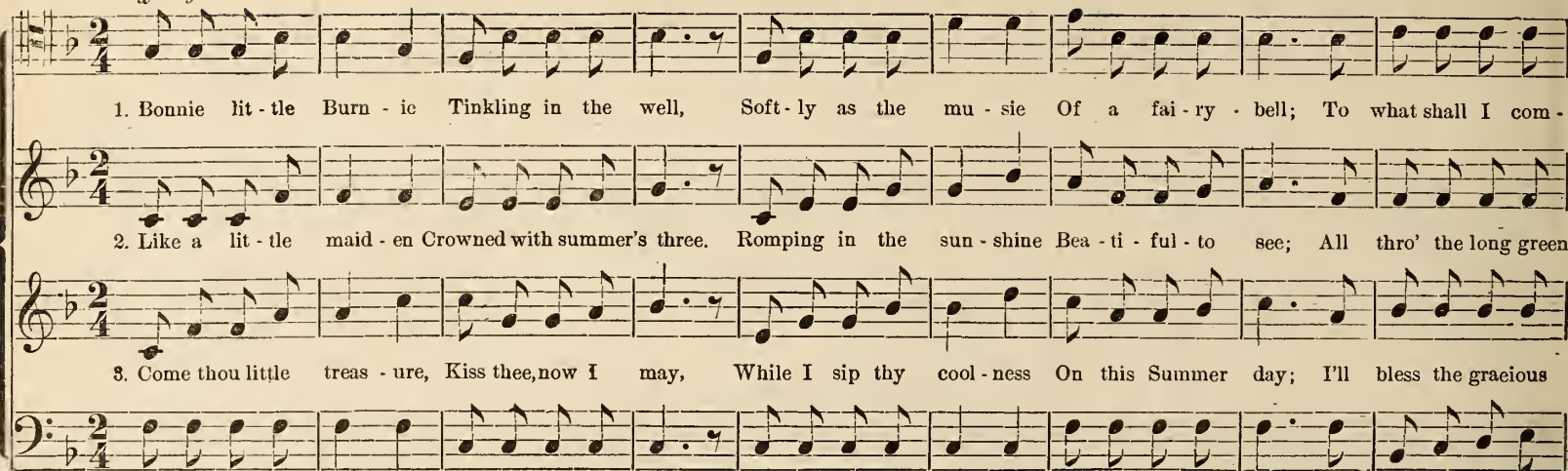
2. Jack and Gill rolled down the hill In just a half a min - ute; But the pail a - gainst a rail Stuck fast, with nothing in it.

3. Then their mother happened by The place where they were ly - ing; Took a stick, gave each a lick, And sent them home a cry - ing.

BONNIE LITTLE BURNIE.

G. S. BLYHOLDER.

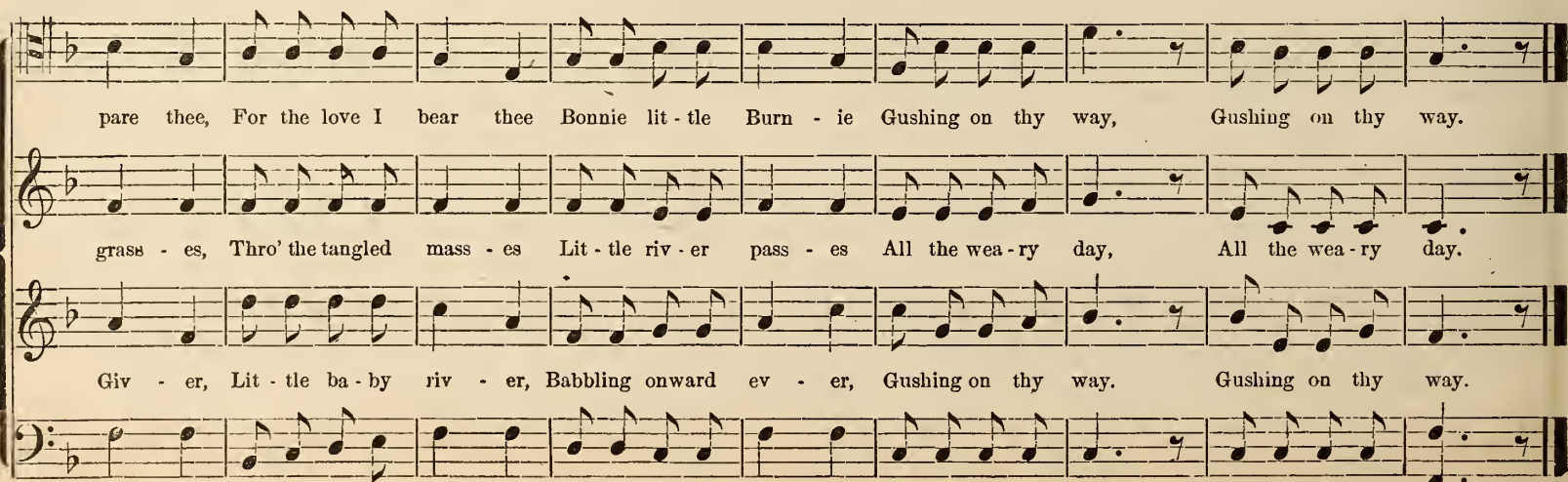
Playfully.



1. Bonnie lit-tle Burn-ie Tinkling in the well, Soft-ly as the mu-sie Of a fai-ry-bell; To what shall I com-

2. Like a lit-tle maid-en Crowned with summer's three. Romping in the sun-shine Bea-ti-ful-to see; All thro' the long green

3. Come thou little treas-ure, Kiss thee, now I may, While I sip thy cool-ness On this Summer day; I'll bless the gracious



pare thee, For the love I bear thee Bonnie lit-tle Burn-ie Gushing on thy way, Gushing on thy way.

grass-es, Thro' the tangled mass-es Lit-tle riv-er pass-es All the wea-ry day, All the wea-ry day.

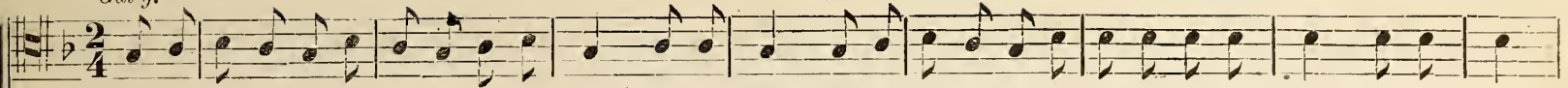
Giv-er, Lit-tle ba-by riv-er, Babbling onward ev-er, Gushing on thy way. Gushing on thy way.

SUMMER MORN.

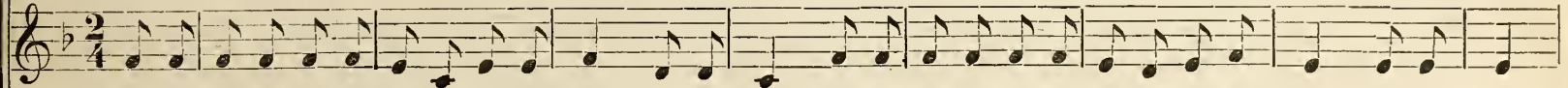
T. M. MILLER.

45

Gai'y.



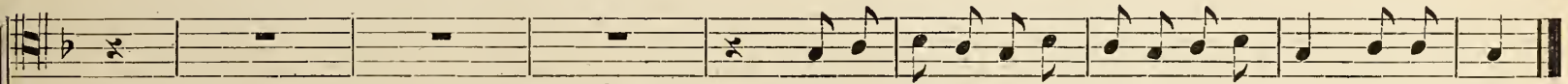
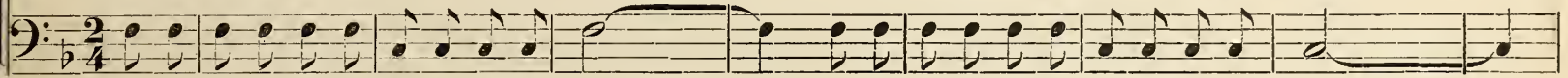
1. Oh I love thy dew's so pear-ly, Sum-mer morn, Sum-mer morn; And I love thy hours so ear-ly, Summer morn, Summer morn;



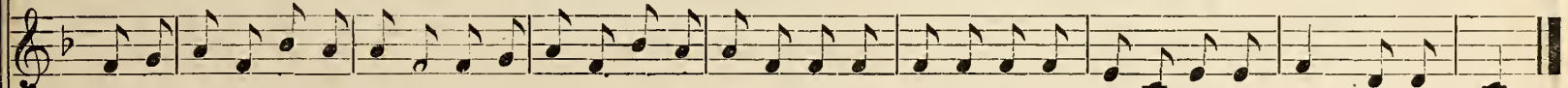
2. Oh I love thy song of la-bor, Sum-mer morn, Sum-mer morn; From the thrif-ty bus-y neighbor, Summer morn, Summer morn



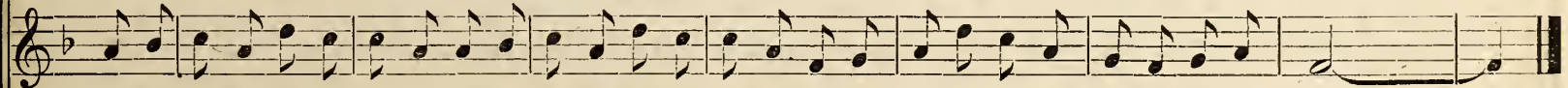
3. Yes, I love thy dew's so pear-ly, Summer morn, And I love thy hours so ear-ly, Summer morn,



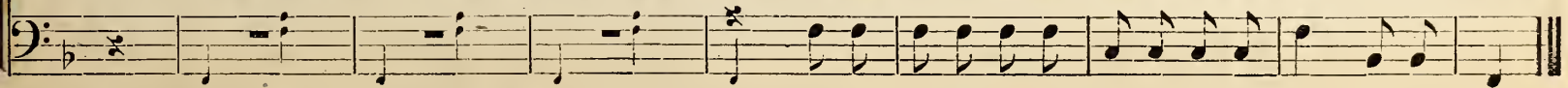
For the freshest thoughts are giv-en, When the Eas-tern bars are riv-en, And the new light comes from heaven, Summer morn, summer morn.



While he seeks with joy and pleasure, For thy deep-ly hid-den treasure, Which thou giv-est in full meas-ure, Summer morn, Summer morn.



For the freshest thoughts are giv-en, When the Eas-tern bars are riv-en, And the new light comes from heaven, Summer morn, Summer morn.



Gaily.

Gai - ly our song, floateth a - long, Gay - ly our song floateth a - long, { Borne on the air of the beau - ti - ful day,
Far in the dis - tance it di - eth a - way,

Let us be glad, nev - er be sad, Let us be glad, nev - er be sad, { O - pen your hearts to the sunshine of song,
Join in our mu - sic and help us a - long,

So ev - 'ry day, all as we may, So ev - 'ry day, all as we may, { Hold ourselves read - y with hand and with heart,
Each in his sta - tion to play well his part,

dim. *e* *rit.*
Di - eth a - way di - eth a - way, di - eth a - way, di - eth a - way, Di - eth a - way, di - eth a - way, di - eth a - way.

Join in our song, join in our song..... Join in our song, join in our song, join in our song, join in our song.

dim. *e* *rit.*
Play well his part, play well his part, Join in our song, play well his part, play well his part, play well his part, play well his part.

Di - eth a - way.....
Join in our song.....
Play well his part,

di - eth a - way.....
join in our song.....
Play well his part.....

Allegretto.

1. Tra la, tra la la la, tra la, tra la la la, Tra la, tra la la la, tra la la la.
1. Gai - ly our boat glides o'er the sea, and light the oar we ply, Mer - ri - ly ring our songs so gay, as sea-birds round us fly.

2. Here on the billows as we go, a - way from care and strife; Health is in store for us we know, oh, who would fly this life!

3. Bend to the oar, nor fear the storm a - way, a - way we glide; Mer - ri - ly sing, nor sit forlorn as homeward safe we ride.

Tra la, tra la la la, tra la, tra la la la, Tra la, tra la la la, tra la, la la la.

*Chorus to each verse.**Repeat pp.*

Tra la la, la la la la, Mer - ri - ly row a - long, a - long, Tra la la, la la la la, Mer - ri - ly row a - long.

Tra la la, la la la la, Mer - ri - ly row a - long, a - long, Tra la la, la la la la, Mer - ri - ly row a - long.

The image shows a musical scale in B-flat major and G minor. It consists of two staves, treble and bass. The treble staff starts with a key signature of one flat (B-flat) and the bass staff starts with a key signature of two flats (B-flat and E-flat). The scale is written in 2/4 time. The notes are: Do (B-flat), Re (C), Mi (D), Fa (E-flat), Sol (F), La (G), Si (A), and Do (B-flat). The scale is repeated twice, once in B-flat major and once in G minor. The notes are written with solfège names (Do, Re, Mi, Fa, Sol, La, Si, Do) and letter names (B-flat, C, D, E-flat, F, G, A, B-flat). The scale is written in a single line, with the notes connected by a slur.

1 2 3 4 5 6 7 8
Do Re Mi Fa Sol La Si Do.
B \flat C D E \flat F G A B \flat .

1 2 3 4 5 6 7 8
La Si Do Re Mi Fa Sol La.
G A B \flat C D E \flat F \sharp G.

1 2 3 4 5 6 7 8
Do Re Mi Fa Sol La Si Do.
B \flat C D E \flat F G A B \flat .

1 2 3 4 5 6 7 8
La Si Do Re Mi Fa Sol La.
G A B \flat C D E \flat F \sharp G.

What is the signature? What key?

STORY OF THE DAY, 8s, & 6s.

A. D. HOUGAS.

Andante.

The image shows a musical score for the hymn 'Story of the Day'. It is in 4/4 time and B-flat major. The tempo is marked 'Andante'. The score consists of three verses of lyrics, each with a corresponding musical line. The lyrics are: 1. The twilight soft, the night is here; I fold my work a-way; I kneel to one who bends to hear the The story of the day. 2. The old, old stor-y; yet I kneel to tell it at Thy call; And cares grow lighter as I feel That Je-sus knows it all. 3. Thou knowest all; I bend my head, My wear-y eye-lids close; Con-tent, and glad a-while to tread The path that Je-sus knows.

1. The twilight soft, the night is here; I fold my work a - way; I kneel to one who bends to hear the The story of the day.

2. The old, old stor - y; yet I kneel to tell it at Thy call; And cares grow lighter as I feel That Je - sus knows it all.

3. Thou knowest all; I bend my head, My wear - y eye - lids close; Con - tent, and glad a - while to tread The path that Je - sus knows.

FALLING SNOW.

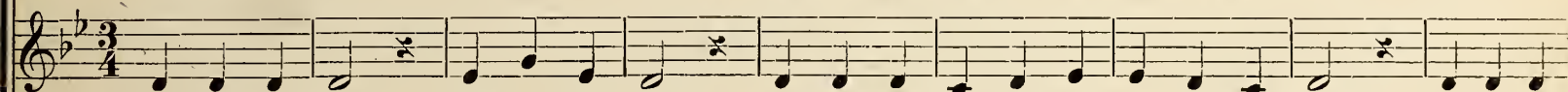
49

G. W. FIELDS.

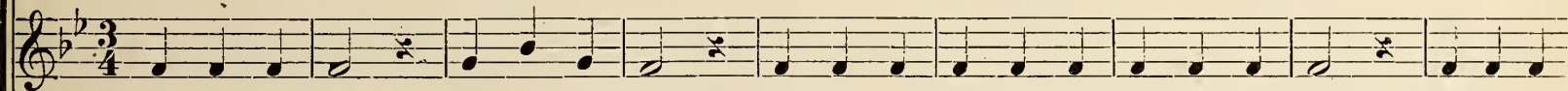
Moderato.



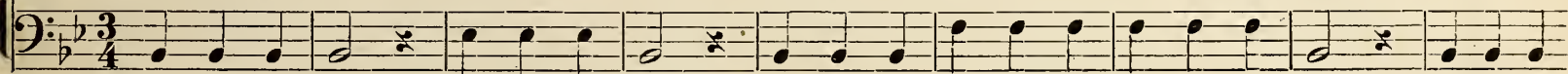
1. Grace-ful - ly down, qui - et - ly down, Falls the white snow on the mead-ows so brown, Summer is



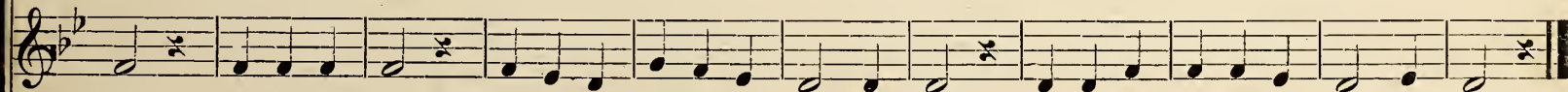
2. Look at the trees, fros - ty and white, See how they spar - kle and wave in the light, O - ver the



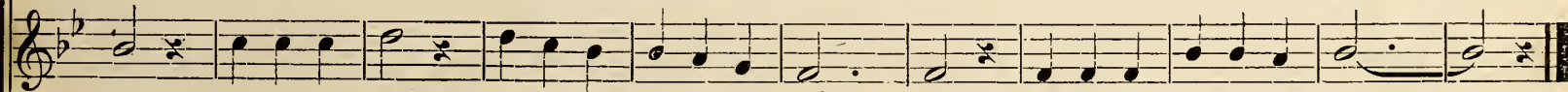
3. Hap - py are we, mer - ry are we, Glid - ing a - way in our in - no - cent glee, O - ver the



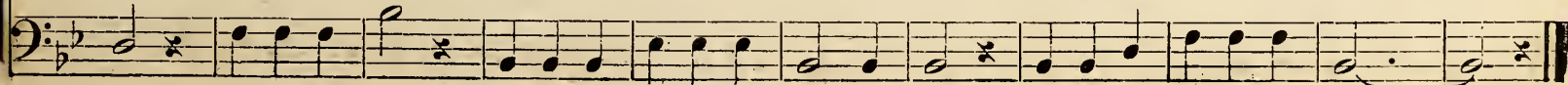
gone, Autumn has fled, All the sweet flowers are dead, All the sweet flowers are dead, are dead.



lawn, O - ver the plain, Win - ter is creeping a - gain, a - gain, Winter is creeping a - gain, a - gain.



brook, Bound with a chain, Win - ter hath wo - ven a - gain, a - gain, Winter hath wo - ven a - gain, a - gain.



WE GREET YOU ALL.

Rev. E. SOUTHWORTH.

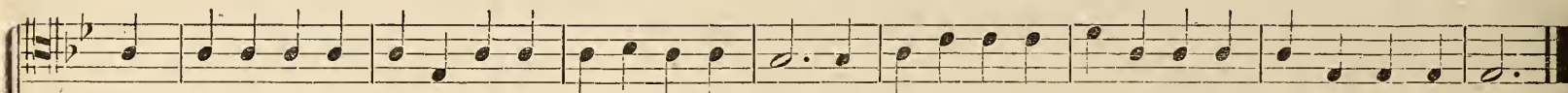
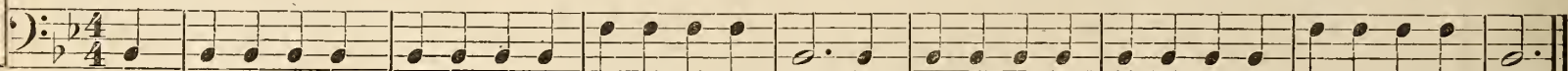
W. A. OGDEN.

Allgro.

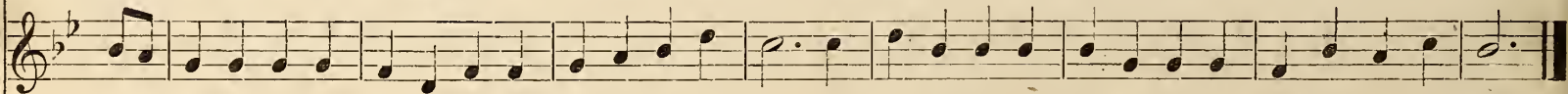
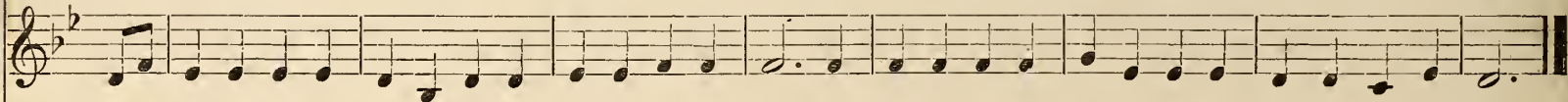
1. We greet you all dear friends, to night, We hail you with a cheer, In mu-sic's fes-tive evening bright, We come to meet you here.



2. With sweets from ev-'ry shaded flower, The bee fills up the comb, The sunbeams caught from darkest hour, Shall grace our pleasant home.



To make your life a no-bler art, We bring you truth in song, O let us take from heart to heart, The notes that roll a-long.



Some notes are born in tears of joy, And some are strains of woe, But song shall tell of earth's al-loy, As in its tide we flow.






A song to greet, And bid you welcome here; With a song, tra la, to greet, tra la, And give you hap-py cheer.

With song now we greet you, And bid you welcome here; With song now we greet you here And give you hap-py cheer.

A song to greet, And bid you wel-come here; With a song, tra la, to greet, tra la, And give you hap-py cheer.

SAVIOUR COMFORT ME.

W. A. O.



1. In the dark and cloudy day, When earth's riches fade a - way, And the last hope will not stay Saviour comfort me.

2. When the secret i - dol's gone, That my poor heart leaned upon, Desolate, be - reft, a - lone, Saviour comfort me.

1. In the dark and cloudy day, When earth's riches fade a - way, And the last hope will not stay, Saviour com - fort me.

2. When the se-cret i - dol's gone, That my poor heart leaned upon, Des-o late, be - reft a - lone. Saviour com - fort me.

SINK, SINK TO REST.

W. A. O.

*Andante.**rit. dim.*

1. { Stars of the summer night, Sink, sink to rest, Stars of the Summer night Sink, ere thy sil-ver light, Fades in the West.
Sink ere thy sil-ver light, Fades in the West.

2. { Wind of the Summer eve, Waft, waft your sighs, Blow o'er the Summer rills, From where the gol-den hills, Kiss western skies.
From where the dis-tant hills, Kiss gol-den skies. *rit. dim.*

2. { Bird of the Summer eve Chant, chant your song, Bird of my Summer dreams, Chant while the twilight gleams, Chant, chant your song.
While thro' the twilight gleams, Night's starry throng.

MOTHER'S ANCHOR.

T. M. MILLER.

Allegretto.

1. { Her anchor is a gol-den one, All wreathed about with roses; Hope's anchor, Dear anchor, Sweeter than the ro-ses, Sweeter than the ro-ses.
And in a sea of love and rest, It grace-ful-ly re-po-ses.

2. { How proudly rides life's little craft, upon life's peaceful waters: Hope's anchor, Dear anchor, Sweeter than the ro-ses, Sweeter than the ro-ses.
For there the tri-ple anchor rests, In husbands, sons and daughters.

3. { Oh safe within the walls of home, Secure from noise and rancor, Home anchor, Dear anchor, Sweeter than the ro-ses, Sweeter than the ro-ses.
She holds with confidence and trust, To her be-lov-ed an-chor.

Treble Clef:

Do Sol Mi Do (first four notes)
La Mi Do La (last four notes)

Bass Clef:

Do Sol Mi Do (first four notes)
La Mi Do La (last four notes)

Notes and Fingerings:

1	2	3	4	5	6	7	8
Do	Re	Mi	Fa	Sol	La	Si	Do.
♭E	F	G	♭A	♭B	C	D	♭E.

1	2	3	4	5	6	7	8
La	Si	Do	Re	Mi	Fa	Si	La.
C	D	♭E	F	G	♭A	♭B	C.

SOL-FA EXERCISE IN E FLAT MAJOR.

Do re mi do mi fa sol mi Fa mi re mi sol fa mi Mi fa sol do la si do sol Fa mi re fa mi re do.

SUMMER GLORY.

J. H. KISSINGER.

Andante.

1. Days of Sum-mer glo - ry, Days I love to see, All your scenes of va-ried stor - y, Dear are they to me.

2. Birds are sweet-ly sing - ing, All the Summer days; All things to the Lord are bringing Ceaseless songs of praise.

3. May my mind be ev - er Bright as yon-der sun; Pure my thoughts as even-ing zephyr, When the day is done.

FLOWER FAIRIES.

Alegretto.

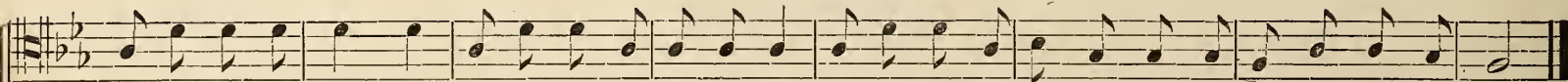
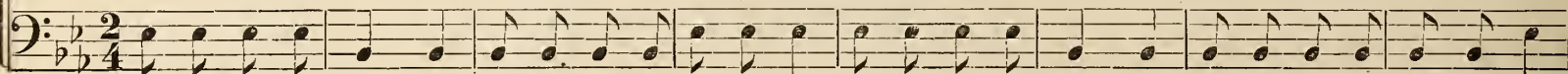
E. D. KECK.



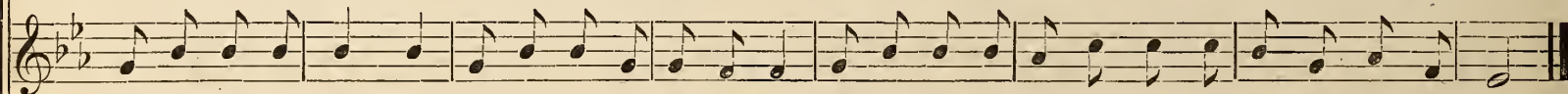
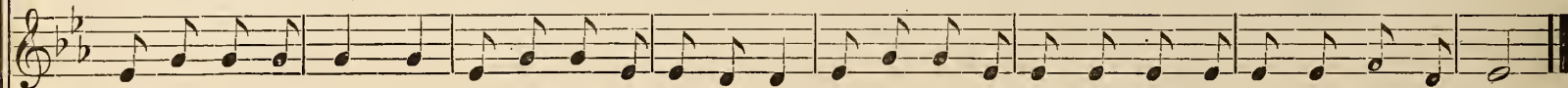
1. Thro' the gras - sy mead - ows, See the flow - er fai - ries go; Up the ver - dant hill - side Where the silv - 'ry wa - ters flow,



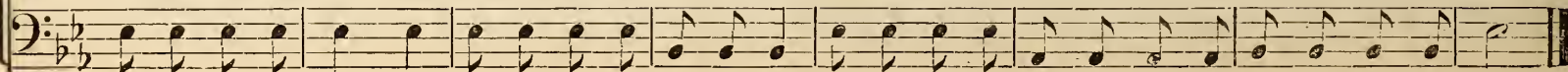
2. See the ti - ny song - ster, In the trec - top perched on high, Hear him sing his notes of Joy and glad - ness to the sky.



See the blossoms spring - ing, In their foot-steps ev - 'ry - where, Throwing out their fra - grant o - dors On the Sum - mer air.



So the flow - ers, wa - ters, O - dors, birds and fai - ries gay, Make this world of care and toil, A place of bright - est day.



C. C. HOPKINS.

*Not too fast.**pp echo.*

1. Now the veil of evening falls on Wes - tern skies, And to sounds of twilight ech - o soft re - plies, (re-plies), Ech-o soft re - plies.

pp echo.

2. When the dews of evening to the flow - ers eling, Answ'ring ev - 'ry mur-mur ech - o then will sing, (will sing), Ech-o then will sing.

pp echo.

Air'd
Very legato.

COME AND REST THEE.

C. C. HOPKINS.

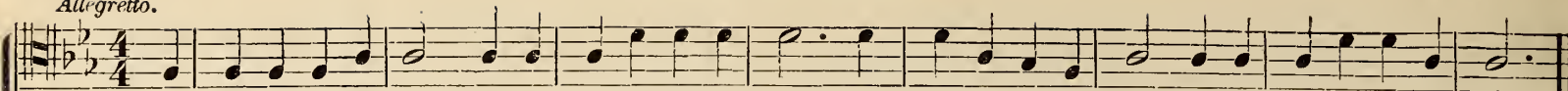
1. Come and rest thee, come and rest thee, Here beneath the mer - cy-seat, Come and rest thee, come and rest thee, Find a ref - uge sure and sweet.

2. Come and rest thee, come and rest thee, Peaceful here our souls may meet, Come and rest thee, come and rest thee, Find thy ha - ven here complete.

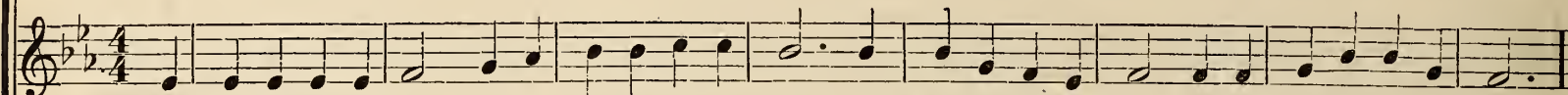
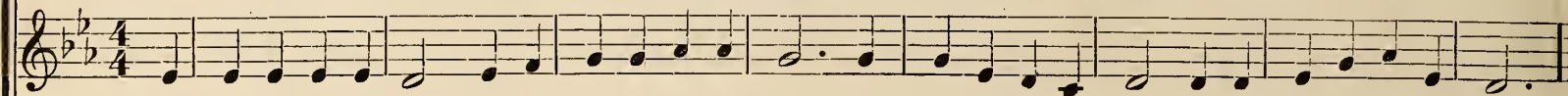
3. Come and rest thee, come and rest thee, Here is peace and joy and love, Ear - nest of the home that waits us, In the land of life a - bove.

I LOVE THE SPRINGTIME.

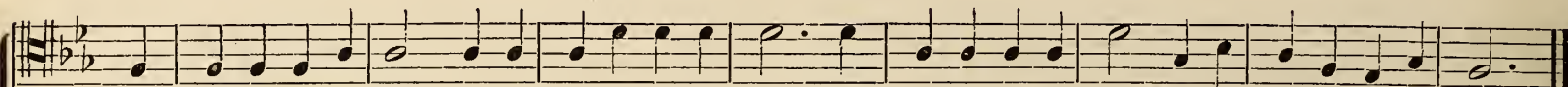
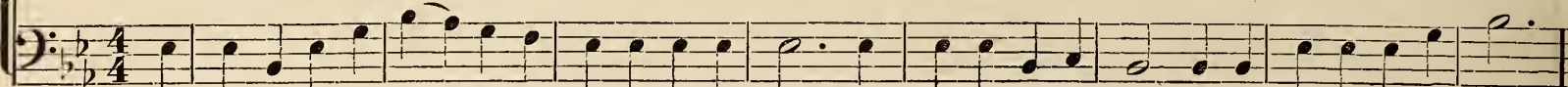
W. A. O.

All-gretto.

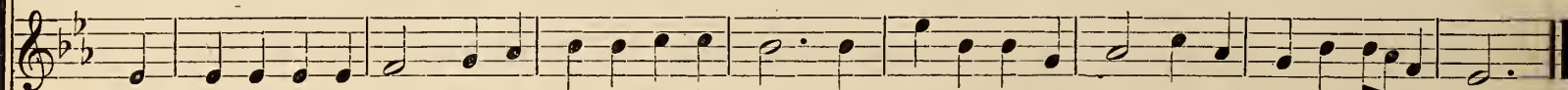
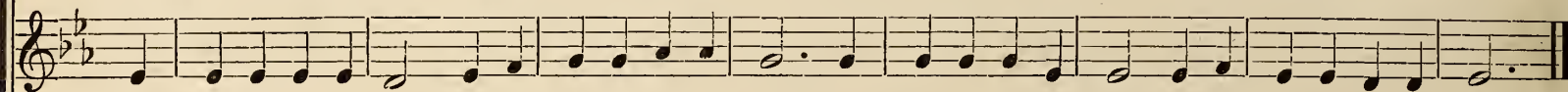
1. I love the mer-ry Springtime When feathered warblers sing, And o'er the o-pen-ing flowers, The bee is on the wing.



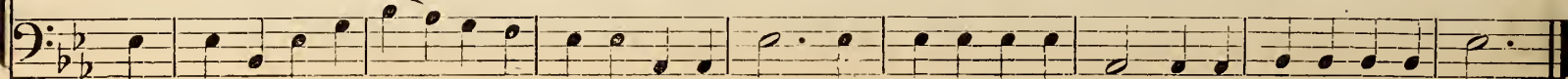
2. When sunbeams o'er the wa-ters Are dancing blithe and free. And whisp'ring bree-zes ech-o, Sweet sounds of lul-la-by.



When green leaves are un-fold-ing, And lit-tle lambs at play, When na-ture is re-joic-ing, In one sweet rounde-lay.



Then let us all be hap-py, Throughout the livelong day, And with the sky-lark min-glè, Our mer-ry rounde-lay.



ONLY REMEMBERED.

57

W. A. OGDEN.

Moderato.

1. Up and a-way, like the dew of the morn-ing, Soar-ing from earth to its home in the sun, So let me steal a-way.

2. Up and a-way, like the o-dors of sun-set, Sweet'n-ing the twi-light as dark-ness came on, So let me pass a-way.

3. Need I be missed if an-oth-er suc-ceed me, Reap-ing the fields which in spring I have sown; Who ploughed or sowed is not

gent-ly and lov-ing-ly, On-ly remembered by what I have done; On-ly remembered, On-ly remembered, On-ly remembered by what I have done.

peace-ful-ly si-lent-ly, On-ly remembered by what I have done; On-ly remembered, On-ly remembered, On-ly remembered, by what I have done,

miss'd by the har-ves-ter, But he's remembered by what he has done; On-ly remembered, On-ly remembered, On-ly remembered by what he has done.

SCALE OF A FLAT MAJOR AND F (RELATIVE) MINOR.

Do Sol Mi La

1 2 3 4 5 6 7 8
Do Re Mi Fa Sol La Si Do.
A B C D E F G A.

La Mi Do La

1 2 3 4 5 6 7 8
La Si Do Re Mi Fa Si La.
F G A B C D E F.

Do Sol Mi La

1 2 3 4 5 6 7 8
Do Re Mi Fa Sol La Si Do.
A B C D E F G A.

La Mi Do La

1 2 3 4 5 6 7 8
La Si Do Re Mi Fa Si La.
F G A B C D E F.

Explain the Key of A. Flat.

SOL-FA EXERCISE IN A FLAT MAJOR.

Do si la si do re mi, Fa mi re do mi re do si, Do si la si do re mi, Fa la do sol mi re do.

Gently.

LAURELLO. C. M.

N. E. TOWNSEND.

1. Sweet rose in air whose o - ders wave, And col - ors charm the eye; Thy root is ev - er in the ground, But thou a - las! must die.

2. Sweet Spring, of days and ro - ses made, Whose charms for beauty vie. Thy days de - part, thy ro - ses fade, And thou a - las! must die.

3. The breath of God the love - ly soul, Hath tints that nev - er fly; While flowers decay and sea - sons roll, It lives and can - not die.

SPRING IS COMING.

59

C. C. CLINE.

Hark! hark! Hark!

1. See the warm-er breez-es blow; Birds are singing, Woodlands ringing; Win-ter soon will go.

1. Spring is com-ing, Spring is com-ing. Hark!

2. Skies are brighter, hearts are lighter, And the mer-ry song-ster's lay Comes in cho-rus, Swel-ling o'er us: Welcome, bright Spring day.

Hark! hark! Hark!

SWEET SABBATH EVENING.

W. A. O.

Gently.

1. { Sweet sab-bath even-ing, bright is thy smile,
Ling-er, oh, ling-er, cheer us a-while; Sweet sab-bath even-ing, Beau-ti-ful ray, Fade not, oh, fade not so quick-ly a-way.

2. { Sweet sab-bath even-ing, hal-low'd and blest, Fade not.
Send-ing the pure soul home to its rest; Ling-er, oh, ling-er, Beau-ti-ful ray, Fade not, oh, fade not so quick-ly a-way.

3. { Sweet sab-bath even-ing, bear on thy wing,
Up-ward to heav-en, prais-es we sing; Faint-er thy voice is, Fa-ded thy hue, Gent-ly, oh, gent-ly we bid thee a-dieu.

O LINDEN TREE.

W. A. OGDEN.

Moderato.

1

2

1. { O Linden tree how sweet art thou, When bees are o'er thee fly - ing,
Soft zephyrs whisp'ring thro' thy boughs, And leaflets soft re - - - - - plying, O Linden tree in valley green, With boughs all blossom,

2. { O Linden tree, O Linden tree, Why fade thy blooming bowers;
Is it to teach that life and love Fade like the Lin - den - - - - flow - ers, The birds all love the Linden tree, And sweetly there at

Rit.

lad - en, How man - y sighs, how man - y vows, Thou'st heard from lad and maid - en, Thou'st heard from lad and maid - en.

Rit.

ev - en, The heart that knows the source of joy May raise it - self to heav - en, May raise it - self to heav - en.

SWINGING SONG.

61

LUCY LARCUM. (Sing "See Saw" *Legato*.)

W. A. OGDEN.

Saw, saw, saw, saw, saw, saw, saw, saw, saw, saw,
1. Swinging on a birch tree, To a sleep-y tune, Hummed by all the breez-es,

See, see, see, see, see, see, see, see, see, see,
2. Blue, blue sea a-round us, Not a ship in sight; They will hang out lan-terns

Saw, saw, saw, saw, saw, saw, saw, saw, saw, saw,
In the mouth of June, Lit-tle leaves a-flut-ter, Sound like dancing drops Of a brook on pebbles, song that nev-er,

When they pass to-night, We with ours will fol-low, Thro' the midnight deep; Not a thought of dan-ger tho' the crew's a-

Saw, saw, saw, saw, saw, saw, saw, saw, saw, saw,
stops, Up and down we see-saw, Up in-to the sky, How it o-pens on us, Like a mild blue eye,

sleep. O, how still the air is, There an ori-ole flew, What a jol-ly whis-tle, He's a sail-or too.

Soprano.



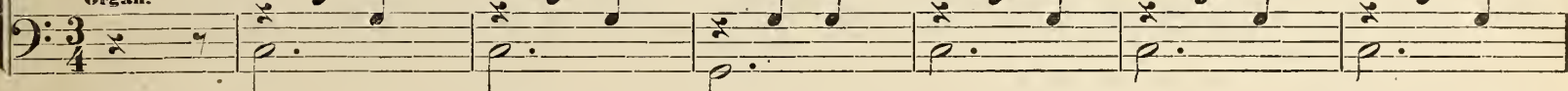
1. O come a - gain the strain pro - long, And let us sing our parting song, And then we'll to our homes a - way, To meet a -

Alto.

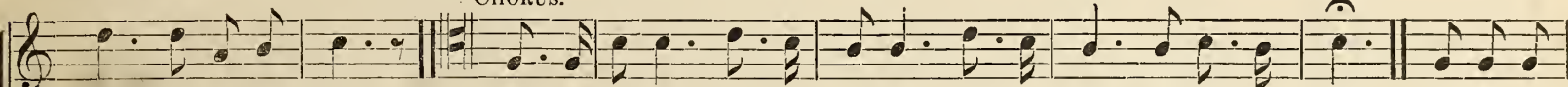


2. Sweet music's charms, O who can tell, The charms that in sweet mu - sic dwells, And gent - ly smoothes the brow of care, And writes a

Organ.



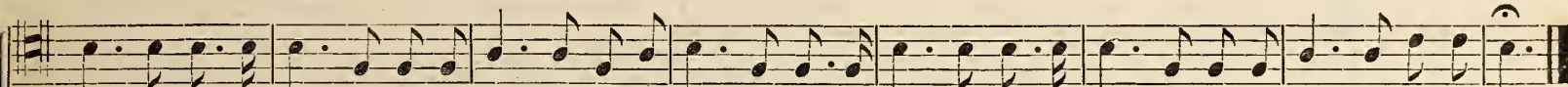
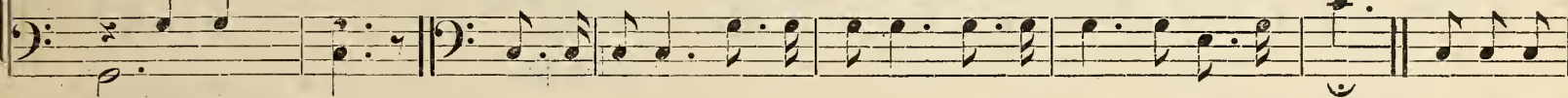
CHORUS.



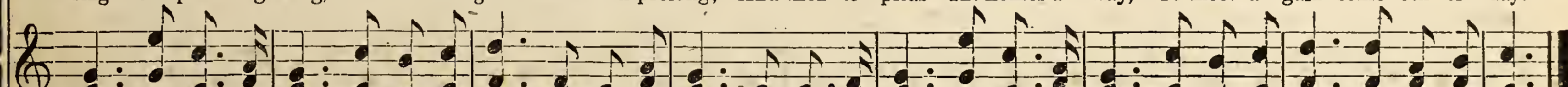
gain some oth - er day. Pleas - ant meeting, cheerful greeting, When we meet some oth - er day, Then let us



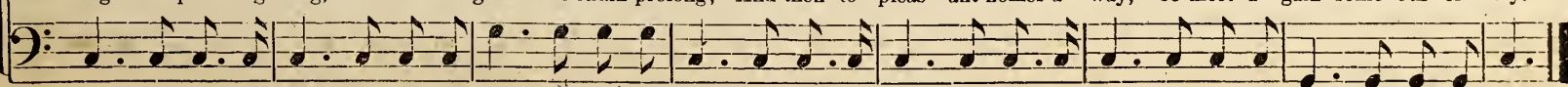
thous - and gra - ces there. Mu - sic ring - ing, cheerful sing - ing, Gent - ly soothes the brow of care, Then let us



sing our part - ing song, In love a - gain the strain prolong; And then to pleas - ant homes a - way, To meet a - gain some oth - er day.



sing our part - ing song, In love a - gain the strain prolong; And then to pleas - ant homes a - way, To meet a - gain some oth - er day.



(By Modulation is meant the passing from one key into another in the same piece of music.)

The following are modulations into closely related keys, with the "bridge notes" (notes on the same degree, called by different note names, on account of the relationship they bear to the respective keys), all marked by a bracket.

Practice these examples thoroughly, and then apply the principles to any piece of modulated music, and you will find the accidentals to be of little more difficulty in execution than notes having no accidentals.

No. 1.

Key of C.....G.....C.....G.....C.....

Sol fa re mi sol, { Sol si do Do re fa mi re do si do, { Sol fa re mi sol, { Sol si do, { Sol sol fa mi re do si do.

When two names are printed, one above the other, the upper shows the name of the note in the preceding key, and the lower shows the name of the note in the Key that follows.

Sometimes a single note is used for the bridge between Keys, and sometimes the Key must be judged by the chord. Teacher will give examples. See also 5th and 6th measures.

No. 2.

Key of G.....C.....G.....

Mi re do si do mi re, Sol do sol mi fa re mi La si do re, { Mi La si do, { Do Sol fa mi do do si do.

Here the modulation is to be known more by feeling than anything else, until the chords are studied. C, E, G, in the second phrase forms the chord of C, and the cancels farther on proves the feeling to be a modulation from G to C.

MODULATED FROM C TO F AND BACK TO C.

No. 3.

Key of C.....F.....C.....

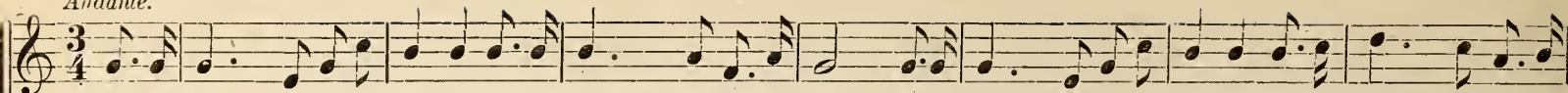
Do si do sol la si do, { Do Sol sol fa mi re la sol, { Sol Do la do sol la re do si, Do sol la si do re si do.

A tune must begin and end in the same Key, or a Major may end in its relative Minor, or a Minor in the relative Major.

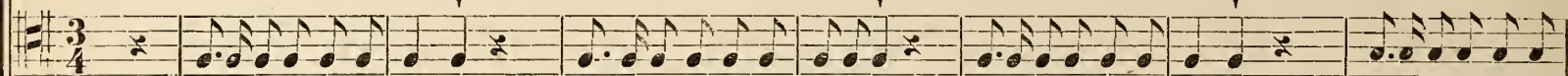
GOLDEN EVE IS GLIDING.

SOPRANO SOLO OBLIGATO.

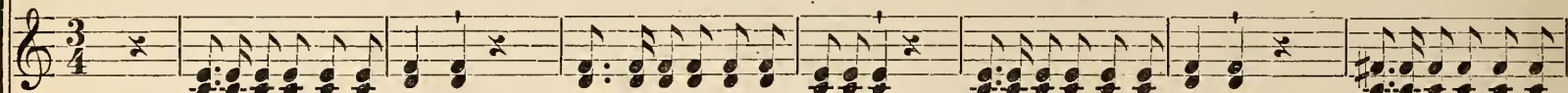
T. M. MILLER.

Andante.

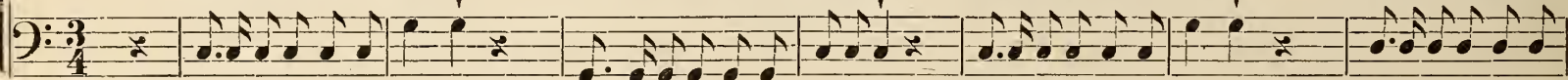
1. Oh, the gol - den eve is glid - ing, Soft - ly down the crimson West, And the day - light long a - bid - ing, Sinks in beau - ty now to
 2. Now the even - ing stars have light - ed, All their twin - kling flames on high, So may hope in life be - night - ed, Bright il - lume our darkened



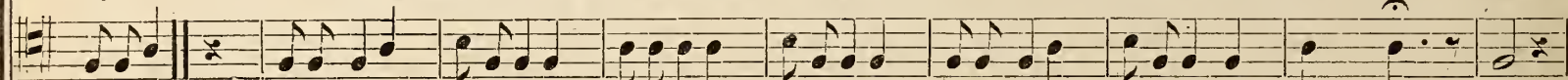
1. Oh, the golden eve is glid - ing, Soft - ly, soft - ly down the crimson West, And the daylight long a - bid - ing, Sinks in blushing beauty



2. Now the evening stars have light - ed, All their twinkling, twinkling flames on high, So may hope in life be - night - ed, Bright illumine our darkened



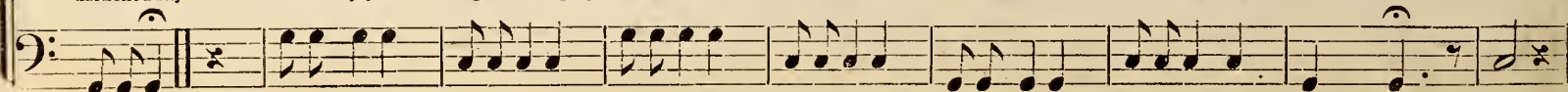
rest. While the wood - land echo's ring - ing, Echo's ring - ing, echo's ring - ing, And the in - sect choirs are sing - ing, We will hymn our sweet re - pose.
 sky. And the joy - ful song we're sing - ing, Song we're singing, song we're singing, Shall re - turn in echo's ring - ing, While we hymn our sweet re - pose.



now to rest. While the woodland echo's ringing, Echo's ringing, echo's ringing, And the insect choir are sing - ing, *b-z *h-m *h-m.
f *p* *pp* *m* *cres.*



darkened sky. And the joyful song we're singing, Song we're singing, song we're singing Shall re - turn in echo's ring - ing, b-z, h-m, h-m.



*Imitation of Insects.

GOLDEN EVE. Concluded.

67

Tra la la la la la la Tra la la la la, Tra la la la la la la Tra la la la la.

Tra la la la la la la la la la la, Tra la la la la la la la la la.

Tra la la la la la la la la la la, Tra la la la la la la la la la.

BUNKER HILL. C. M.

A. D. KENNEDY.

Animated.

1. With joy we hail the sacred day, Which God has called His own; With joy the summons we o - bey To wor - ship at His throne.

2. Thy cho - sen tem - ple, Lord, how fair! Where willing vot'ries throng, To breathe the humble fer - vent prayer, And pour the cho - ral song.

3. Spir - it of grace! O deign to dwell With - in Thy church below; Make her in ho - li - ness ex - cel, With pure de - vo - tion glow.

SHEPHERD'S FAREWELL

Arr'd by W. A. OGDEN

Allegro.

1. Ye Mount - ains fare - well, fare - well, fare - well, fare - well; Ye whis - per - ing bush - es Where bright water rush - es,

2. Ye Shep - herds fare - well, fare - well, fare - well, fare - well; Ye songs of the mountains, By brook and by fountain

3. Ye Alps O fare - well, fare - well, fare - well,..... With air fresh - ly blow - ing, With streams brightly flowing,

fare - well,..... fare - well.

Ye wan - der - ing streams, Ye wan - der - ing streams, la. la la la la la la la la la

So dear to my heart, So dear to my heart, { 1. Of you while here, while here I'm dreaming The leaves are slow - ly
2. No more, no more I hear you sounding From peak, from peak to
3. My hearts, hearts home art thou for - ev - er, Can I for - get, for -

With all that I love, with all that I love, Tra, tra, tra, la, Tra, tra.

SHEPHERD'S FAREWELL. Concluded.

69

dim. *p* *dim.* *p* *pp*

la la la, Ye mountains fare-well, fare-well, farewell, Ye mountains farewell, fare-well, farewell, fare-well, farewell.

slow ly streaming, peak resounding, get thee nev-er, Ye shepherds farewell, fare-well, farewell, Ye shepherds farewell, fare-well, farewell, fare-well, farewell.

dim. *p*

tra la, Fare-well, O fare-well, fare-well,..... Fare-well, O fare-well, fare-well.....

MOINA. C. M. Double.

MEHUL.

D. C.

Moderato. FINE.

1. { Go forward christian sol-dier, Be-neath His ban-ner true, His love foretells thy tri-als, He knows thine ev-'ry need.
The Lord Himself thy lead-er Shall all thy foes sub-due,
He can with bread of heav-en Thy fainting spir-it feed,

FINE. D. C.

2. { Go forward christian sol-dier, Nor dream of peace-ful rest,
Till sa-tan's host is vanquished, And heaven is all possessed, Till Christ Himself shall call thee, To lay thine ar-mor down.
To wear in end-less glory, The victor's fade-less crown.

FRANK STAINFORTH.

A. K. VIRGIL.

1. The win-ter wind is soft - ly sighing Through the withered au - tumn leaves; The last sad swallow southward flying, Quits her home beneath the eaves.

2. Our little Lil - y too is sleeping With the scented sum - mer hours, And o'er her grave sad trees are weeping, Yellow leaves and faded flowers;

3. The silver moon is soft - ly streaming Where the weep - ing wil-lows grow, Our darling lit - tle one lies dreaming, Colder than the winter snow.

Crystal fountain, fairy haunted,
Never more may she a-wak-en,
While we wait and weep in sorrow,
The crystal fount - ain fai - ry haunt - ed, Chilled by winter's coming breath, Sings no more her song en - chanted; Gol-den summer sleeps in death.

Never more may she a - wak - en, Nev-er sing her songs a - gain, When hy winter winds for - sak - en, Golden lilies deek the vale.

While we wait, and weep in sor - row, Guardian an-gels, in the skies, Bear her off, to wake to - morrow Where the summer nev - er dies.

Crystal fountain, fairy haunted,
Never more may she a-wak-en,
While we wait and weep in sorrow,

THE LORD IS MY SHEPHERD. (23d Psalm.)

71

Moderato.

W. A. O.

The first system of the musical score is written for three parts: Soprano, Alto, and Bass. The time signature is 3/4. The key signature has one sharp (F#). The lyrics are: "The Lord is my shepherd I shall not want, The Lord is my shepherd, the Lord is my shepherd, the". The Soprano part has a melodic line with some grace notes. The Alto and Bass parts provide harmonic support with chords and single notes.

The Lord is my shepherd I shall not want, The Lord is my shepherd, the Lord is my shepherd, the

The second system continues the musical score. The lyrics are: "Lord is my shepherd I shall not want; He maketh me to lie down in green pastures, He leadeth me be-". The Soprano part includes a "do." (sol-fa) note. The Alto and Bass parts continue the harmonic accompaniment. Dynamics include "p" (piano).

Lord is my shepherd I shall not want; He maketh me to lie down in green pastures, He leadeth me be-

The third system concludes the musical score. The lyrics are: "side the still waters, be-side the still waters, He re-stor-eth my soul, re-stor-eth my soul, He". The Soprano part has a melodic line. The Alto and Bass parts provide harmonic support. Dynamics include "f" (forte) and "p" (piano).

side the still waters, be-side the still waters, He re-stor-eth my soul, re-stor-eth my soul, He

THE LORD IS MY SHEPHERD. Concluded.

lead-eth me in the paths of righteousness, for his name's sake. A - men, A - men, A - men.....

lead-eth me in the paths of righteousness, for His name's sake, A - men, A - men, A - men.....

All-gretto.

SAILOR'S HOME SONG.

J. M. PELTON.

1. Though far from na - tive land I roam, Rocked by the roll ing sea, Yet still I love my na - tive home, The brave land of the free.

2. When stars pale out the eas - tern sky, And dew drops melt a - way When o'er the hills the sun mounts high, Bright ruler of the day.

3. When moonlight sil - vers o'er the plain, And all is hushed to peace, When silence reigns o'er all the main, And still is every breeze.

Tho' winds are fair and skies are bright And calm the rest less sea, Yet still by day and thro' the night, I think of home and thee.

When shadows long shine in the west, And stretch across the lea, When beast and bird have sunk to rest, Then think, oh think of me.

When clouds rise dark and lightnings flash, And show the threat'ning lea, And o'er the sur - ges thunders crash, Then think, O think of me.

CHEERILY THE BUGLE.

SOLO WITH VOCAL ACCOMPANIMENT AND CHORUS.

FROM "FLORA'S FESTIVAL."

Allegro.

mf FLORA.

1. Cheer - i - ly thy bu - gle sounds. When home re - turn - ing the;
 2. Fear - less-ly thy foot - steps roam, When snow hangs on the o'er the lake;
 Mer - ri - ly my bo - som rock - y
 Driv - ing from its rock - y

VOCAL ACCOMPANIMENT.

[illegible]

FORESTER.

[illegible]

FORESTER AND CHORUS.

[illegible]

CHEERILY THE BUGLE. Concluded.

FORESTER.

ad lib.

mountain wilds are sweet to me;..... Each crag and val - ley lone - ly, Is blest because 'tis loved by thee, ah!.....

ad lib.

mountain wilds are sweet to me;..... Each crag and val - ley lone - ly, Is blest because 'tis loved by thee, ah!.....

FULL CHORUS.

Sound, sound, sound, sound the mer - ry, mer - ry mountain horn,..... At even - ing's close, at morning's ear - ly dawn.

FULL CHORUS.

Sound, sound, sound, sound the mer - ry, mer - ry mountain horn,..... At even - ing's close, at morning's ear - ly dawn.

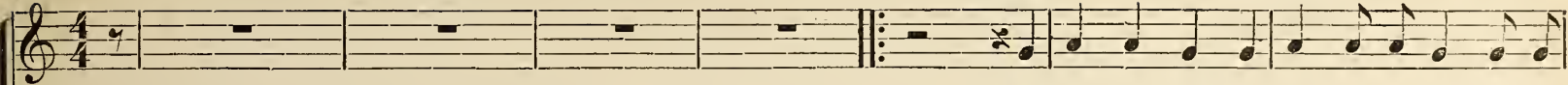
THE JUDGE'S SONG.

From "TRIAL BY JURY."

75

JUDGE.

ARTHUR SULLIVAN.



1. When I, good friends was call'd to the bar, I'd an
2. In West-min-ster Hall I danced a dance, Like a
3. The rich At-tor-ney jum-ped with joy, And re
4. The rich Attor-ney was good as his word, The
5. At length I be-came as rich as Gurney, An



ap-pe-tite fresh and hear-ty; But I was as many young bar-ris-ters are, An im-pe-cu-nious par-ty; I'd a
sem-i-des-pend-ent fu-ry; For I thought I should never hit on a chance, Of addressing a British ju-ry; But I
plied to my fond pro-fes-sions; "You shall reap the reward of your pluck, my boy, At the Bailey and Middlesex Ses-sions; You'll
briefs came troop-ing gai-ly, And ev-er-y day my voice was heard, At Ses-sions or ancient Bai-ley; All
in-cu-bus then I thought her, So I threw o-ver the rich At-tor-ney's Eld-er-ly, ug-ly daughter; The



THE JUDGES SONG. Continued.

swal-low-tail coat of a beau-ti-ful blue, A brief which I bought of a boo-by; A couple of shirts and a col-lar or two, And a soon got tired of third class journeys, And din-ners of bread and wa-ter; So I fell in love with a rich Attorney's soon get used to her looks," said he, And a ver-y nice girl you'll find her! She may ver-y well pass for fer-ty-three, In the thieves, who could my fees af-ford, Re-lied on my o-ra-tions, And man-y a burg-lar I've restored To his ug-ly daughter, my char-ac-ter high, Tried vain-ly to dis-par-age, And lost the case which she did try For

CHORUS. All voices in Unison.

ring that looked like a ru-by. He'd a couple of shirts and a col-lar or two, And a ring that looked like a ru-by. elderly, ug-ly daugh-ter. So he fell in love with a rich At-tor-ney's El-der-ly, ug-ly daughter. dusk with a light be-hind her! She has oft-en been ta-ken for for-ty-three In the dusk, with a light be-hind her. friends and his re-la-tions, And many a burg-ler he's re-stored To his friends and his re-la-tions. Breach of Promise of mar-riage. She lost the case which she did try For Breach of Promise of—(Omit to next page.)—

THE JUDGE'S SONG. Concluded.

77

JUDGE.

6. And now I am a Judge!
7. It was managed by a job—

Yes, now I am a Judge!
It was managed by a job!

Tho' all my law be fudge, Yet I'll
It is pa-tent to the mob, That my

Chorus Soprano and Alto.

marriage.

And a good Judge too!
And a good Job too!

And a good Judge too!
And a good Job too!

Tenor and Bass.

8va.....

nev - er, nev - er budge, But I'll live and die a Judge.
be - ing made a nob Was ef - fect - ed by a job.

It was

And a good Judge too!
And a (Omit)..... good job, too!

ALL ON ACCOUNT OF ELIZA.

BARITONE SOLO AND CHORUS.

From "BILLEE TAYLOR."

p *f* *f*

1. The yarn, as I am a - bout to spin is All on account of E - li - za; I'll tell you how I was ta - ken in.
 2. I've nearly been blown away in a gale, All on account of E - li - za; And I've al - most been eaten up by a whale,
 3. I've courted the la - dies all through my life, All on account of E - li - za; But nev - er could steer to the prop - er wife,
 4. The world goes on it is my be - lief, All on account of E - li - za; Each day some mess - mate comes to grief

p *f* *p*

f *rit.*

All on account of E - li - za; She said she'd be true, when our court-ship be - gan, But she bolt - ed a - way with a
 All on account of E - li - za; I've had sword - cuts by dozens, and I've been shot thro'; I've had yel - low - fev - er, and
 All on account of E - li - za; I've kissed and I've hugged them in ev - ery port, The fat and the lean, and the
 All on account of E - li - za; And wheth - er her name be Sal or Jane, She's sure to be the

f *p* *rit.*

*a tempo.**f*

oth - er man, So I cut my stick and to sea I ran, All on account of E - li - za.
 al - so the blue; I've been bitten by sharks and by croco - diles too, All on account of E - li - za.
 tall and the short; But some how or other they wasn't my sort; All on account of E - li - za.
 cause of pain, I've told ye once and I'll tell ye a - gain, It's all on account of E - li - za.

*a tempo.**f*

CHORUS.
Soprano and Alto.

f
All on account,
Tenor and Bass.

All on account of E - li - za; 1. He cut his stick and to sea he ran, All on account of E - li - za.

Accomp.

2. He's been bitten by sharks and by crocodiles too, All on account of E - li - za.
 3. But some how or other they wasn't his sort All on account of E - li - za.
 4. He's told ye once and he'll tell ye again, It's all on account of E - li - za.

THE SELF-MADE KNIGHT.

SOLO AND CHORUS.

"BILLEE TAYLOR."

SOLO. BARITONE OR TENOR.

1. Many years a - go I made a start With no - thing, as a gro - cer's boy; I car - ried round parcels in a
 2. My mas - ter died, and his widow for - lorn, I sur - vey - ed with a kind - ly eye, She was not what is call - ed a
 3. Of the city of Lon - don sheriff I was, Where we feasted the King and the court, And his ma - jes - ty made me a

light spring eart, And served out pick - les and soy. By dint of as - sid - u - i - ty and dex - t'rous hand, I rose a cash - ier to
 beau - ty born, Nor an an - gel from the sky; When I told my love, she be - stow'd her hand, And her for - tune my bride to
 Knight be - cause He es - teemed our turtle and port, I ob - tained a coat of arms of gorge - ous air, And a first - rate ped - i -

be, For I al - ways mixed the su - gar with sand, And sloe leaves sold for tea, For a self made man you see in me, Not
 be, She was meant, a - las, for a bet - ter land, And didn't live long for me, D., For a self made man you see in me, Not
 gree, Which proved that my an - cestors Princes were, But they hadn't got L. S., For a self made man you see in me, Not

THE SELF-MADE KNIGHT. Concluded.

81

cres.

born of the ar - is - toc - ra - cee, It's a feather in my cap, That I never cared a rap, How I gathered up my L. S. D., my L. S. D.
 born of the ar - is - toc - ra - cee, It's a feather in my cap, That I never cared a rap, How I *mar - ri - ed* for L. S. D., for L. S. D.
 born of the ar - is - toc - ra - cee, It's a feather in my cap, That I never cared a rap, How I made my-self for L. S. D., for L. S. D.

cres. *f*

f CHORUS.

1. For a self - made man you see is he, Not born of the ar - is - toc - ra - cee, It's a feather in his cap,
 2. For a self - made man you see is he, Not born of the ar - is - toc - ra - cee, It's a feather in his cap,
 3. For a self - made man you see is he, Not born of the ar - is - toc - ra - cee, It's a feather in his cap,

cres. *ff*

That he nev - er cared a rap, When he gath - ered up his L. S. D., his L. S. D.
 That he nev - er cared a rap, That he *mar - ri - ed* for L. S. D., for L. S. D.
 That he nev - er cared a rap, That he made him - self by L. S. D., by L. S. D.

JOHNNY SANDS AND BETTY HAGUE.

Arr'gd from SINCLAIR.

Moderato.

By E. D. KECK.

1. A man whose name was John-ny Sands Had mar-ried Bet-ty Hague, Although she bro't him gold and lands She prov-ed a very

plague, For oh! she was a scold-ing wife, Full of caprice and whim, He said that he was tired of life, And

D.S.

1. Says he, "up-on the brink I'll stand, Do you run down the hill, And push me in with all your might," Said

2. Now splash-ing, dash-ing, like a fish O save me John-ny Sands, I can't say dear tho' much I'd wish, For

wife," She tied them fast as you may think, And when se-cure-ly done, Now stand said she up-on the brink, And

D.S.

FINE.

she was tired of him, And she was tired of him, And she was tired of him, Said he "then I will
 she "my love I will" Said she "my love I will," Said she "my love I will.
 you have tied my hands, For you have tied my hands, For you have tied my hands.

I'll pre-pare to run, And I'll pre-pare to run, And I'll prepare to run; All down the hill l's

D.S.

drown my-self, The riv-er runs be-low, "Pray do "said she you sil-ly elf; I wished it long a-go.....

lov-ing bride Now ran with all her force, To push him in, he step-ped aside And she fell in of course.

A LITTLE FARM WELL TILLED.

Sing the three stanzas in succession, before singing "Short wife," etc. Then return to beginning and sing to *Fine* and repeat 1st brace to close.

1st Tenor. *Fine.*

1. A lit - tle farm well tilled, A lit - tle cot well filled, A lit - tle wife well willed, give me, give me.

2nd Tenor. *Fine.*

2. A lar - ger farm well tilled, A big - ger house well filled, A tall - er wife well willed, give me, give me.

Bass. *Fine.*

3. I like the farm well tilled, And I like the house well filled, But no wife at all give me, give me.

A short wife, A short wife, a short wife, A short wife, give me, give me

A tall wife, A tall wife, A tall wife, a tall wife, give me, give me

No wife at all, give me, give me, No wife at all, give me, give me.

D.C.

A short wife, a short wife, A short wife, a short wife, give me, give me.

A tall wife, a tall wife, A tall wife, a tall wife, give me, give me.

No wife at all, give me, give me, No wife at all, give me, give me.

THE TEMPERANCE CALL.

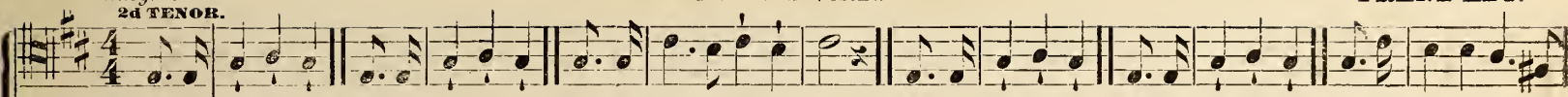
85

FOR MALE VOICES.

FRANZ ABT.

Allegro.

2d TENOR.



1. Hear the Temperance call, Freemen, one and all! Hear your country's earnest cry! See your na-tive land Lift its beek'ning hand, "Sons of freedom come ye

1st TENOR.



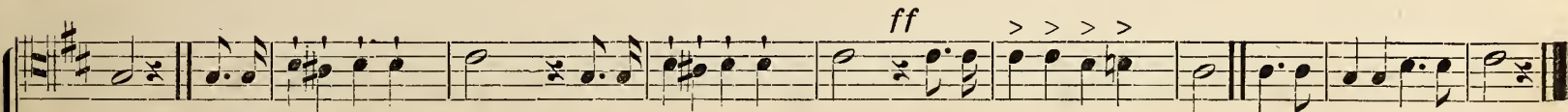
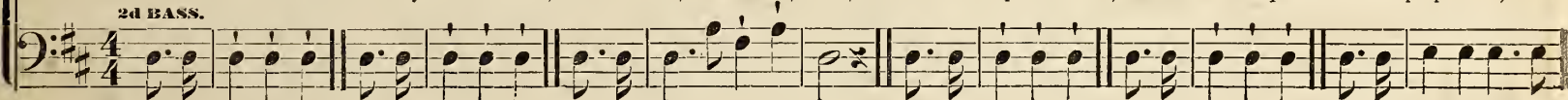
2. Leave the shop and farm, Leave your bright hearths warm; To the polls! the land to save, Let your leaders be True and no-ble, free, Fearless, temp'rate, good and

1st BASS.

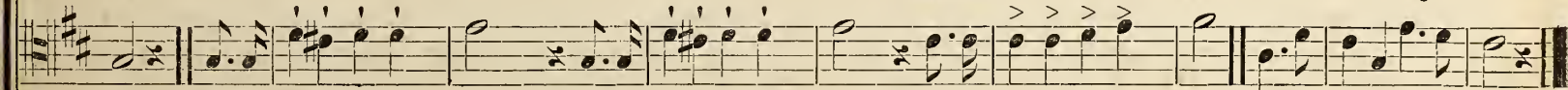


3. Hail our fa-ther-land! Here thy children stand, All resolved, u-ni-ted, true, In the temp'rance cause, Ne'er to faint or pause! This our purpose is, and

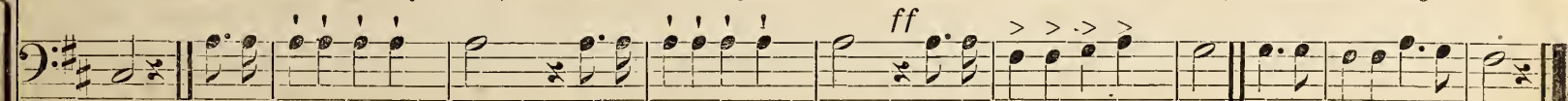
2d BASS.



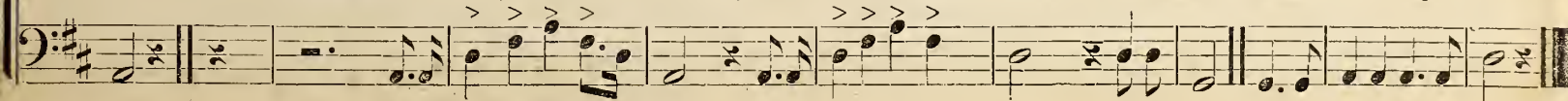
nigh; Chase the monster from our shore, Let his cru-el reign be o'er; Chase the mon-ster from our shore, Let his cru-el reign be o'er.



brave; Chase the monster from our shore, Let his cru-el reign be o'er; Chase the mon-ster from our shore, Let his cru-el reign be o'er.



vow; Chase the monster from our shore, Let his cru-el reign be o'er; Chase the mon-ster from our shore, Let his cru-el reign be o'er.



Chase the mon-ster from our shore, Let his cru-el reign be o'er, from our shore.

Allegretto.

1. O'er mountains bright With snow-y light, We crystal hunters speed a - long, we speed a - long.

2. O'er mountains bright, o'er mountains bright, With snowy light, with snow - y light, We crystal hunters speed a - long, we speed a - long.

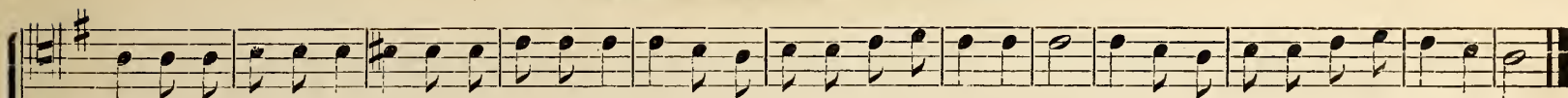
3. O'er mountains bright, With snow-y light, We crystal hunters speed a - long, we speed a - long.

We crystal hunt - ers speed, we speed a - long.

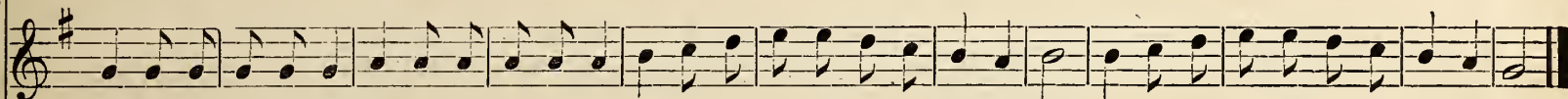
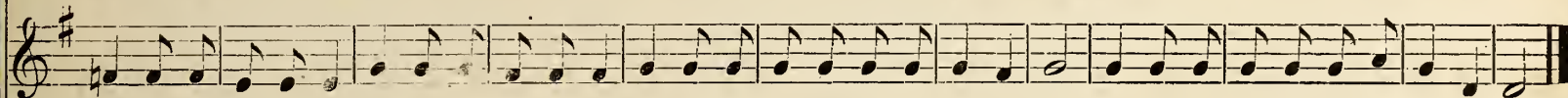
While rocks and caves, And i - cy waves, Each instant ech - o to our song, our joyous song.

While rocks and caves, while rocks and caves, And i - cy waves, and i - cy waves, Each instant ech - o to our song, our joyous song.

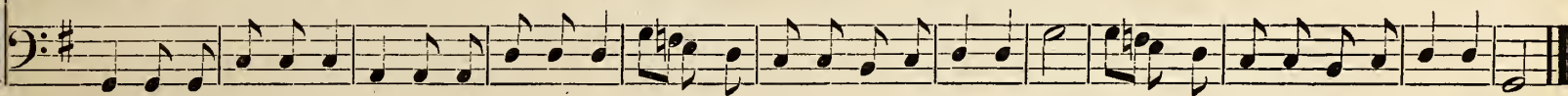
While rocks and caves, And i - cy waves, Each instant ech - o to our song, our joyous song.



And when we meet with gems, Brighter than di - adems, Then know we well how deep the crystal lies, Then know we well how deep the crystal lies.

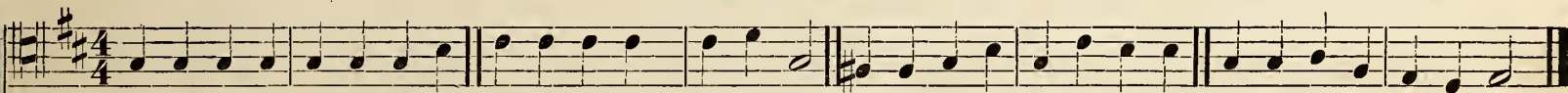


And when the Alpine height Glimmers in sunshine bright, Then to our for - est homes we wend our way, Then to our for - est homes we wend our way.



TODD, 8s, 7s.

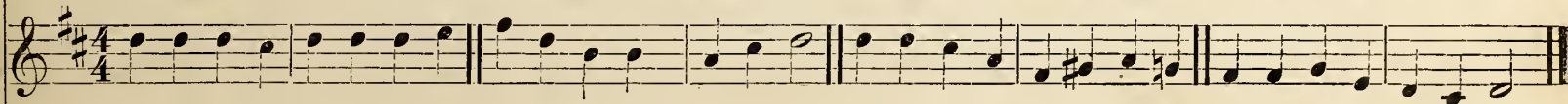
MRS. ISADORE LUTZ.



1. Glorious things of thee are spoken, Zi - on, cit - y of our God; He whose word cannot be broken, Formed thee for His own a - bode.



2. On the Rock of a - ges founded, What can shake her sure re - pose; With sal - va - tion's wall surrounded, She can smile at all her foes.



3. See the stream of liv - ing wa - ters, Springing from e - ter - nal love, Well supply her sons and daughters, And all fear of want re - move.



GONDOLIER'S EVENING SONG.

Arr'gd by W. A. OGDEN.

Moderato.

SOPRANO SOLO OBLIGATO.

1. As gai - ly o'er the sea we glide, When all is still at e - ven - tide, We'll
 2. I've seen the plains of Swit - zer - land, Its low - ly cots, and smooth gla - ciers, But

Tra la la la, tra la la la, Tra la la la, tra la la la, tra la la la, tra la la la,

Tra la la la, tra la la la, Tra la la la, tra la la la, Tra la la la, tra la la la,

sing once more our evening song, As mer - ri - ly we glide a - long; We'll strike the light and gay guitar, Its
 naught can equal Fath - er - land, Bright Ven - ice and her Gon - do - liers; Then sing once more the plain - tive strain, For

Tra la la la, tra la la la, Tra la la la, tra la la, 1. We'll strike the gay gui - tar,

Tra la la la, tra la la la, Tra la la la, tra la la, 2. Then sing the plain - tive strain,

f

Joy - ous tones will sound a - far, And waft - ed o'er the moon - lit sea, Oer mer - ry eve - ning song shall be.
mem - ry nev - er hears in vain, As swift - ly thro' the sparkling foam, We steer our gay Gon - do - la home.

Its tones will sound a - far, waft - ed o'er moon - lit sea, Our song shall be.
Mem - 'ry hears not in vain, Swift thro' the spark - ling foam, Our boat glides home.

REFRAIN.

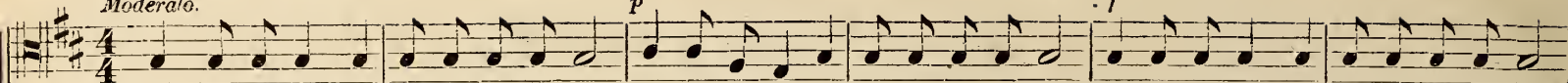
As gai - ly o'er the sea we glide, Where all is still at e - ven - tide,
We'll sing once more our evening song, As mer - ri - ly we glide a - long.

Gai - ly o'er the sea we glide, When all is still at e - ven - tide,
We'll sing once more our evening song, As Omit..... mer - ri - ly we glide a - long.

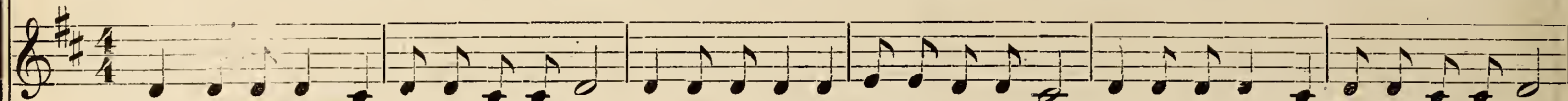
IN THE WOODLAND.

Words partly by W. A. O.

W. A. O.

*Moderato.**p**f*

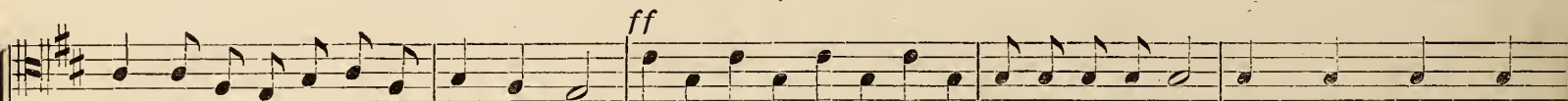
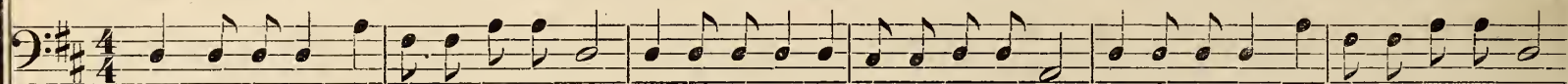
1. There in the woodland where the shadows play, Soft-ly the riv - er glideth on its way; Mighty the tor - rent in the rock - y deep;



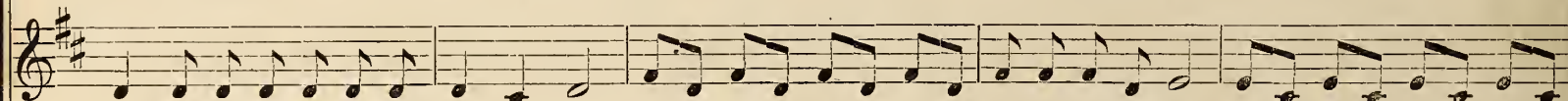
2. There in the woodland where the breezes sigh, Soft-ly the green leaves whisper to the sky; Mighty the whirlwind on the mountain steep



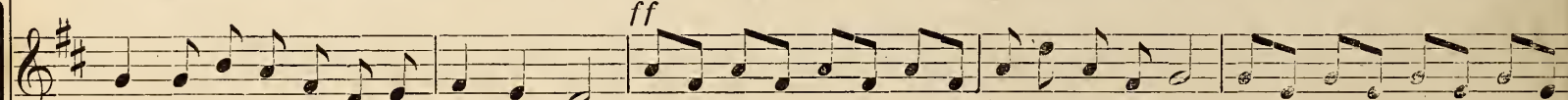
3. There in the woodland evening shadows creep, Soft-ly the birdlings fold their wings and sleep; Mildly the light-ning flash-es sharp and bright;



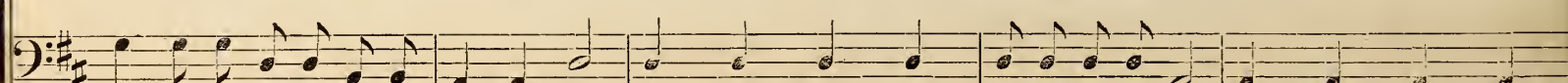
On - ward for - ev - er do its wa - ters sweep, Roll - ing, roll - ing to the mighty sea, Go the wa - ters



On - ward for - ev - er do their fu - ry sweep, Roar - ing, roar - ing thro' the troubled sky, Go the storm winds



On - ward for - ev - er rush-es thro' the night, Flash - ing, flash - ing see the lu - rid glare Hear the roar - ing



now in ma-jes-ty, *p* Glid-ing now in rip-ples see them go, Mur-mur-ing of o-cean as they on-ward flow.

swift and wild on high, Whis-per-ing in Zephyrs now they go, Wheresoever it listeth and there's none can know.

on the mid-night air, *p* Now in glim-mers, See it dies a-way, And behold it ush-ers in a bright, bright day.

The musical score is written for four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature is one sharp (F#). The music is in 4/4 time. The lyrics are written below the staves, with the first line of lyrics starting on the first staff and the last line starting on the third staff. The piece concludes with a double bar line on the fourth staff.

SEDALIA. L. M.

W. A. O.

Firm.

1. The heav'n's declare Thy glory, Lord. In every star Thy glo-ry shines; But when our eyes behold Thy word, We read Thy name in fair-er lines.

2. Great Sun of Righteousnes a-rise, And bless the world with heavenly light; Thy gospel makes the simple wise, Thy laws are pure Thy judgments right.

3. Thy noblest wonders here we view, In souls re-new-ed, in sins forgiv'n Cleanse thou my sins, my soul renew, And make Thy word my guide to heav'n.

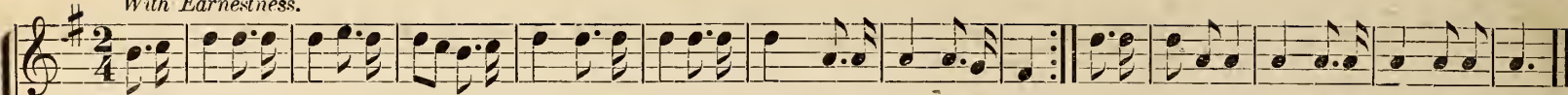
The musical score is written for four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature is one sharp (F#). The music is in 3/4 time. The lyrics are written below the staves, with the first line of lyrics starting on the first staff and the last line starting on the third staff. The piece concludes with a double bar line on the fourth staff.

OLD HOUSE AT HOME.

FOUR PART SONG.

I. B. WOODBURY.

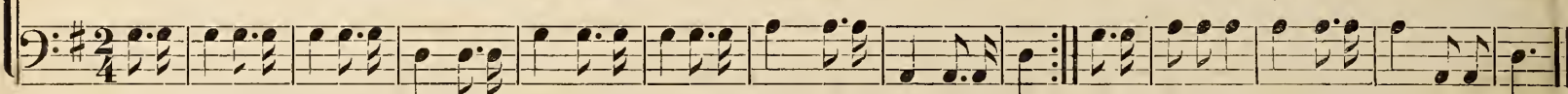
With Earnestness.



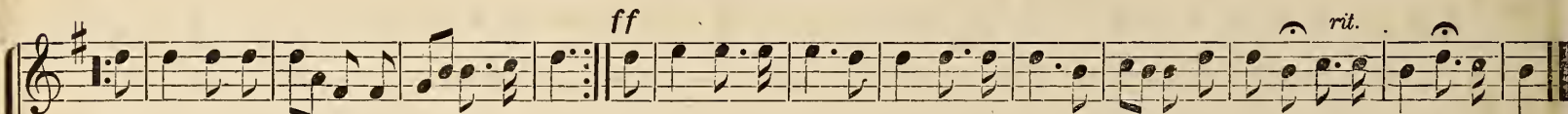
1. { O, the old house at home, where my fore-fathers dwelt, Where a child at the feet of my moth-er I knelt, Which if in-fan-ey lips is the so-lace of age:
{ When she taught me the pray'r, where she read me the page, (*Omit*.....)



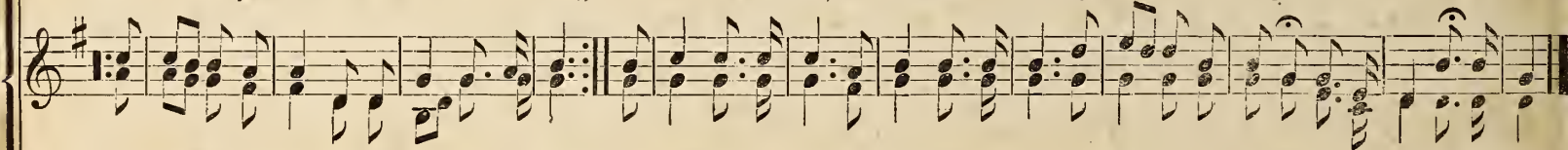
2. { 'Twas not for its splendor that dwelling was dear, 'Twas not that the gay and the no-ble were near; And the sweet-scented jessamine waved in the wind—
{ O'er the porch the wild rose and the woodbine entwined. (*Omit*.....)



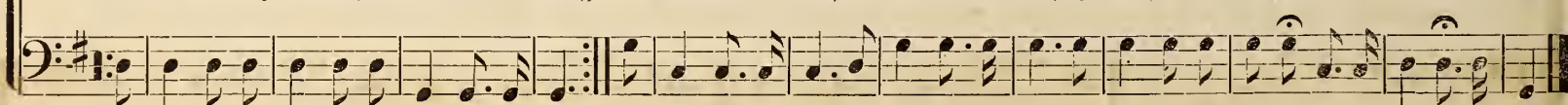
3. { But now the old house is no dwelling for me, The home of the stran-ger henceforth it must be; O'er the ev-er-green fields which my fathers possessed
{ And ne'er shall I view it, or rove as a guest, (*Omit*.....)



My heart, 'mid all changes, wher - ev - er I roam, }
Ne'er los - es its love for the old house at home, } The old house at home, The old house at home, My heart nev-er changes for the old house at home.



But dear-er to me than proud tur-ret or dome, }
Where the halls of my fa - thers, the old house at home, } The old house at home, The old house at home, My heart nev-er changes for the old house at home.



Yet still, in my slumbers, sweet vis - ions will come }
Of the days that I passed at that old house at home, } The old house at home, The old house at home, My heart nev-er changes for the old house at home.

TEMPERANCE ODE.

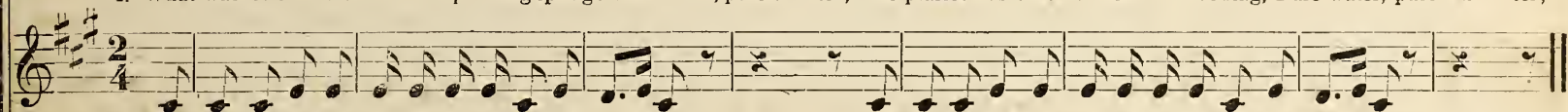
93

Words by W. S. B. M.

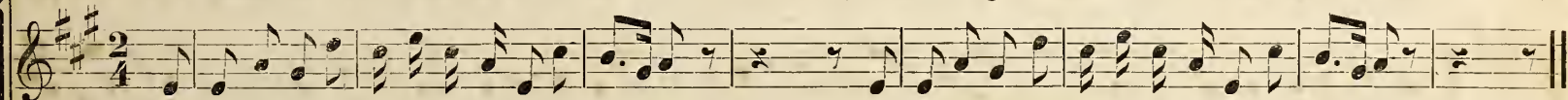
Arr'd from Schubert by W. S. B. MATHEWS.



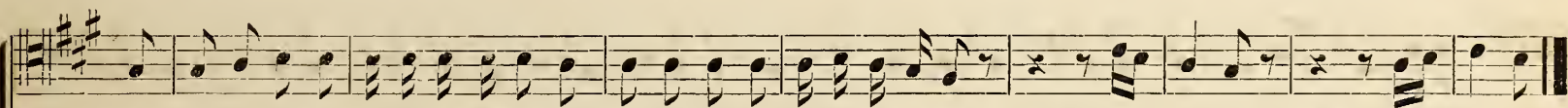
1. What was it flow'd from Eden's sparkling spring? Pure water, pure wa - ter; The praises of that oldest drink we sing, Pure water, pure wa - ter;



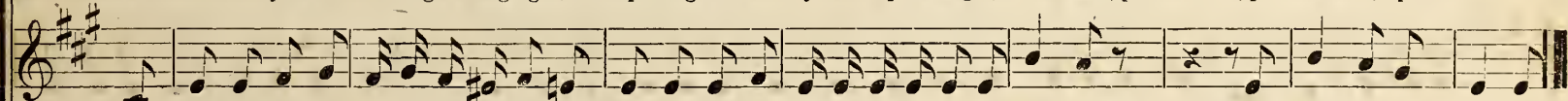
2. But when man fell he studied out a drink, Not wa - ter, not wa - ter; On which he got so drunk he couldn't think Of wa - ter, of wa - ter;



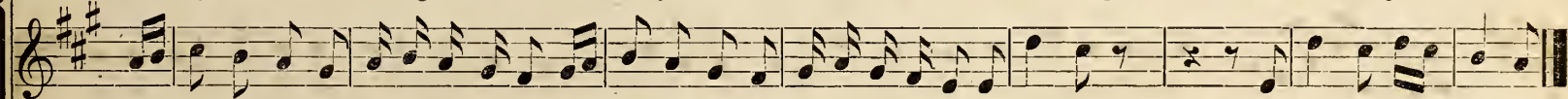
3. In vale or mead, where'er it rippling flows, Pure water, pure wa - ter; It makes the desert blossom as the rose, Pure wa - ter pure wa - ter;
4. It falls in dews from heav'n upon the flow'rs Pure water, pure wa - ter; On parch'd fields de-scend the gentle show'rs, Pure water pure wa - ter;



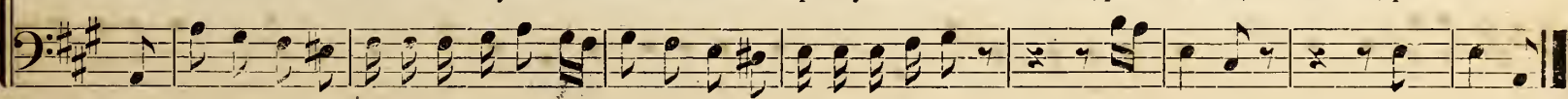
See how it sparkles in the glist'ning light, Fill up the glass with crystal drops so bright, Pure water, pure wa - ter, pure wa - ter, pure wa - ter.



Oh, why should men be running af - ter wine, Or fan-ey drinks, not one of them so fine As wa - ter, pure wa-ter, As wa - ter, pure wa - ter.



Then join our voi - ees ev'-ry one to sing, What slakes the thirst of ev'-ry liv-ing thing, Pure water, pure wa - ter, Pure wa - ter, pure wa - ter.
'Tis thus in na - ture that we all may see Our healthful drink was plainly meant to be Pure water, pure wa - ter, Pure wa - ter, pure wa - ter.



QUEEN OF THE NIGHT.

Arr'gd * * * *

Spirito.

1. Hail to the queen of the silent night, Shine clear, shine bright, yield thy pensive light, Blithely we'll dance in thy silv'ry ray, Hap-pi-ly pass -

2. Dart now thy beams from thy throne on high, Beam on thro' sky robed in azure dye, Gai-ly we'll sport while the night bird sings, Flapping the dew

ing the hours a - way, Must we not love the stil - ly night, Dress'd in her robes of blue and white, Heaven's arches ring, Stars wink and sing

from his sa - ble wings, Sprites love to sport in still moon-light, Play with the pearls of shadowy night, Then let us sing, Time's on the wing

QUEEN OF THE NIGHT, Concluded.

95

p *pp* *p*

Hail si - lent night, si - lent night, Fai - ry moon - light, fai - ry moon - light, Fai - ry, fai - ry, fai - ry moon - light,

Fai - ry moon - light, fai - ry moon - light,

p *dim.* *cres.*

Hail si - lent night, si - lent night, Fai - ry moon - light, fai - ry moon - light, Fai - ry moon light,

Fai - ry moon - light, fai - ry moon - light, Fai - ry moon light.

cres. *rit.*

Fai - ry moon - light, fai - ry moon - light, Fai - ry, fai - ry, fai - ry moon - light.

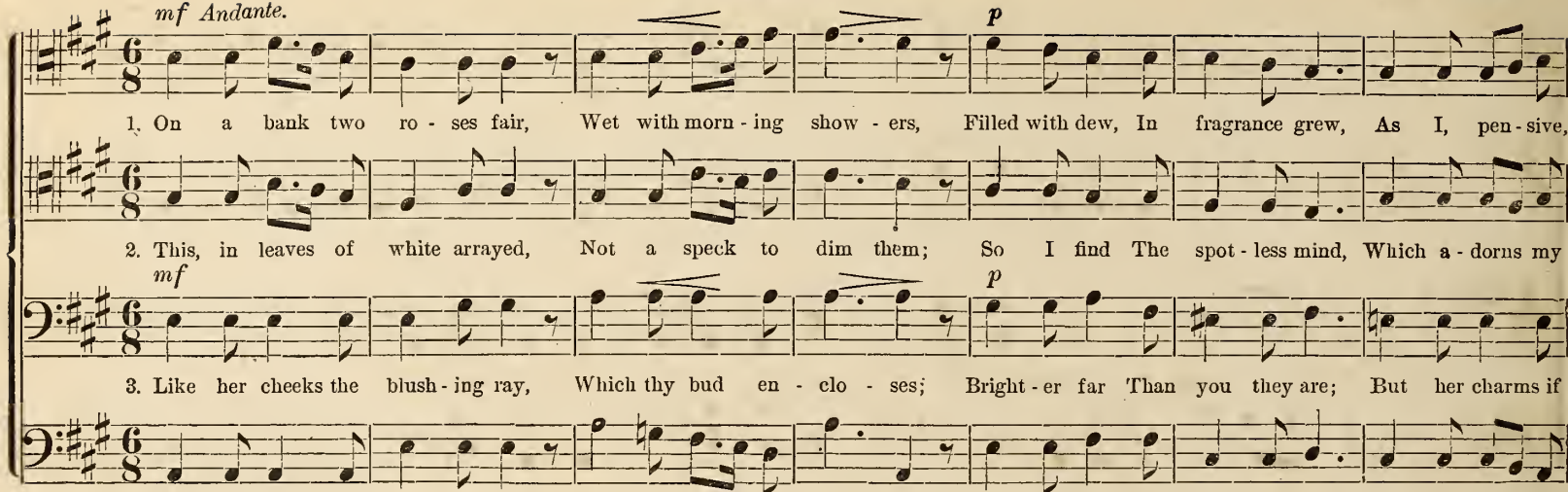
rit. *cres.*

Fai - ry moon - light, Fai - ry, fai - ry, fai - ry moon light.

THE TWO ROSES.

MEN'S VOICES.

F. WERNER.

mf Andante.


1. On a bank two ro - ses fair, Wet with morn - ing show - ers, Filled with dew, In fragrance grew, As I, pen - sive,

2. This, in leaves of white arrayed, Not a speck to dim them; So I find The spot - less mind, Which a - dorns my

3. Like her cheeks the blush - ing ray, Which thy bud en - clo - ses; Bright - er far Than you they are; But her charms if



full of care, Gathered two sweet flow - ers; Tell me, ros - es, tru - ly tell, If my fair one loves me well.

love - ly maid, In - no - cen - ce's em - blem; Tell me, then and tru - ly tell, If my fair one loves me well.

I should say, You'll be jeal - ous, ro - ses; Tell me, then and tru - ly tell, If my fair one loves me well.

Trio. HYMN OF THE NIGHT.

FOR LADIES' VOICES.

O. W. WITHINGTON.

From "ZAMPA."

1st Soprano.

2nd Soprano.

Alto.

When the even-ing

*rall.**p**pp**p*

shades are meet-ing, O'er our path-way faint and dim, Day from earth is fast re

HYMN OF NIGHT. Continued.

treat - ing, Sing we then the ves - per hymn; Sweet - ly fall - ing on the night, Ming - ling with its

soft star - light; Let it wake a gen - tler feel - ing, At the close of pass - ing day. On - the

HYMN OF NIGHT. Concluded

99

wea - ry spir - it steal - ing, As its mu - sic dies a - way, — dies a - way, dies a - way.

p *pp*

p *pp*

NORTHCOTT. S. M.

J. E. BALL.

Moderato.

Behold, the morning sun Begins his glo - rious way; His beams thro' all the nations run, And life and light con - vey.

Behold, the morning sun Be - gins his glorious way; His beams thro' all the nations run, And life and light convey, And life and light con - vey.

Behold, the morning sun Begins his glo - rious way; His beams thro' all the nations run, And life and light con - vey.

I DREAM OF FATHER-LAND.

This beautiful song was a great favorite with Jenny Lind, by whom it was often sung in this country.

Arr'd by W. A. O.

Moderato.

SOPRANO OR TENOR SOLO OBLIGATO.

[illegible]

I DREAM OF FATHER-LAND. Concluded.

101

wealth and pow'r The wildest of fancy could will,..... But I wake to the truth in af-flic-tion's hour, Of the heart that loves me
 gifts are spread Around me are slaves of my will,..... But I know there is one when all else have fled That will love me, love me

la la la la la la la la la la la la la la la la

la la la, la la la la la la la la la la la la la la la

la la, Tra la la la Tra la la la la la

First time G, 2nd time E *cres.*

still,..... { I dream of my Fa-ther-land, I dream of my Father-land,.....
 still,..... { I dream of my Fa-ther-land, Omit..... I dream of my Fa-ther-land.....

la la la, { I dream, I dream of Fa-ther-land, I dream of Father, Fa-ther-land,
 { I dream, I dream of Fa-ther-land, Omit..... I dream of Fa-ther-land.....

la la la, { I dream, I dream of Fa-ther-land, I dream of Fa-ther, Fa-ther-land,
 { I dream, I dream of Fa-ther-land, Omit..... I dream of Fa-ther-land.....

la

HAPPY HOURS.

E. D. KECK.

Moderato.

ALTO SOLO OBLIGATO.

1. Pas - sing by on swift wings pas - sing, Borne up - on the stream of time,
 2. Pas - sing by in vain we ask them, Why they hur - ry swift - ly on;
 3. We would charm their stay for - ev - er, We would bind with gold - en chain,

Tra la la la la la, tra la la la la la, Tra la la la la la, tra la la la la la, Tra la la la la la, tra la la la la la,

Tra la la la la la, tra la la la la la, Tra la la la la la, tra la la la la la, Tra la la la la la, tra la la la la la,

Each bright hour is on - ward glid - ing, On - ward with its sil - v'ry chime, Hap - py hours, hap - py hours,
 It were all in vain to call them, Time waits not but soon is gone, Fleet - ing hours, fleet - ing hours,
 Each fair mo - ment so that nev - er, It should pass a - way a - gain, Love - ly hours, love - ly hours,

Tra la la la la la, tra la la la la la, Tra la la la la la, tra la la la la la, 1. Happy hours, swiftly passing, Happy hours, swiftly passing,
 2. Fleeting hours, swiftly passing, Fleeting hours, swiftly passing,

Tra la la la la la, tra la la la la la, Tra la la la la la, tra la la la la la, 3. Lovely hours, swiftly passing, Lovely hours, swiftly passing,

Shall we for their loss re - pine? Pass - ing by on swift wings pass - ing Borne up - on the stream of time.

Shall we now, shall we now, For their loss repine? Tra la la la la la la, Tra la la la la la, Tra la la la la la, Tra la la la la la.

Shall we now, shall we now, For their loss repine? Tra la la la la la la, Tra la la la la la, Tra la la la la la, Tra la la la la la.

THE SNOW-FLAKES.

MENDELSSOHN.

1. The snow-flakes fell on the tender flowers. And hid them beneath a mantle so white, And now they're faded, 'They're faded and bur - ied.

are bur - - - ied.
are bur - - - ied.

2. A youth and maid from their homes did stray, The world it was cold, the world it was drear; Now like the flowers They're faded and bur - ied.

are bur - - - ied.
are bur - - - ied.

SIGH GENTLE GALES.

Arr'd by W. A. O.

Andante. *cres.* *cres.* *dim.*

1. Sigh gen - tle gales a - round our leaf - y dwell - ing Bring rich per - fumes up - on the view - less wings;

2. Sigh gen - tle gales a - round our leaf - y dwell - ing Bring us a - gain the mel - o - dies of yore;

p *cres.*

Soft, soft - ly breathe, the wind-harp's cadence swell - ing; Lin - ger a - while a - mong its silk - en strings.

Soft, soft - ly chant the songs of na - ture tell - ing; Bear them a - way to friends on yon - der shore.

m *p Tutti.* *p* *pp Tutti.* *m*

Sigh gen - tle gales, Sigh gen - tle gales, Sigh gen - tle gales, Sigh gen - tle gales a -

m *p Tutti.* *p* *pp Tutti.* *m*

Sigh gen - tle gales, Sigh gen - tle gales, Sigh gen - tle gales, Sigh gen - tle gales, Sigh gen - tle gales, a -

Soli. *d Soli.* *m*

p Tutti. *pp Tutti.*

p *m*

round our leaf - y dwell - ing, Sigh gen - tle gales a - round our leaf - y dwell - ing, Sigh gen - tle gales,

round our leaf - y dwell - ing, Sigh gen - tle gales a - round our leaf - y dwell - ing, Sigh, Sigh gen - tle gales,

p *m*

p *f*

Sigh gen - tle gales, Sigh gen - tle gales, a - round our leaf - y dwell - ing, Sigh gen - tle

Sigh, Sigh gen - tle gales, Sigh gen - tle gales, a - round our leaf - y dwell - ing,

p *f*

p *p* *e dim.*

Sigh gentle gales, Sigh,..... Sigh gentle gales, Sigh, sigh, Sigh gentle gales.

pp *p*

gales, Sigh gentle gales, Sigh, Sigh, Sigh gentle gales, Sigh, sigh, Sigh gentle gales.

p

1. When I was one and twen - ty, Or per - haps twen - ty four,
 2. When but a year was o - ver, A cap - tain I was made,
 3. Now all the strife is end - ed And I'm back from the war,

Chor. Just one and twen - ty, **Chor.** ty four;
 A year was o - ver made;
 The strife is en - ded, the war;

Of friends I'd not a plen - ty, I could have used some more,
 And o'er the seas a ro - ver, I drove a live - ly trade,
 But it were bet - ter men - ded, Were I a sen - a - tor,

Chor. Friends he'd not a plen - ty, **Chor.** used live more.
 O'er seas bet - ter ro - ver, a trade.
 Still men - ded, tar.

It was my pa's in - ten - tion, To fit me for the bar.
 I grew so rich and no - ble, That in a year or more.
 I will not be con - tent, 'Till I the top shall gain.

His pa's in - ten - tion, Fit for the bar.
 So rich and no - ble, A year or more.
 Not be con - tent, The top shall gain.

WHEN I WAS ONE AND TWENTY. Continued.

Just here I'd like to men - tion,
 Con - gress to save them trou - ble,
 For I am not de - ment ed,

We had a fam' - ly jar.
 Made me a Com - mo - dore.
 There's knowledge in my brain.

Chor.

He'd like to men - tion,
 To save them trou - ble,
 He's not de - ment ed,

A Mo - jar.
 His - dore.
 brain.

Those were not i - dle seem - ings, Those an - gry words and scream - ings, And here I'd like to have you know That then I
Those were not i - dle seem - ings, Nor yet were they eal and bright dream - ings, And here I'd like to have you know That then I
These are not i - dle seem - ings, Pol - it - i - eal dream - ings, When one has got the read - y tin To spend he's

stood no show, Those were not i - dle seem - ings Those an - gry words and scream - ings, So from my home I
stood a show, Those were not i - dle seem - ings Nor yet were they bright dream - ings, And home from sea I
bound to win, These are not i - dle seem - ings Pol - it - i - cal vain dream - ings, I've got the read - y

WHEN I WAS ONE AND TWENTY. Concluded.

Chorus.

ran, Just like a brave young man.
ran, Just like a gal lant man.
tin, And I am sure to win.

1. Those were not i - dle seem - ings Those an - gry
2. Those were not i - dle seem - ings Nor yet are

3. These are not i - dle seem - ings Pol - it - i -

words and scream - ings, And here we'd like to have you know That then he stood no show; Those were not i - dle
they bright dream - ings, And here we'd like to have you know That then he stood a show; Those were not i - dle

cal vain dream - ings, He's got the read - y tin to spend and he is sure to win; These are not i - dle

seem - ings, Those an - gry words and scream - ings, So from his home he ran Just like a brave young man.
seem - ings, Nor yet were they bright dream - ings, And home from sea he ran Just like a gal lant man.

seem - ings pol - it - i - cal vain dream - ings, He's got the read - y tin, And he is sure to win.

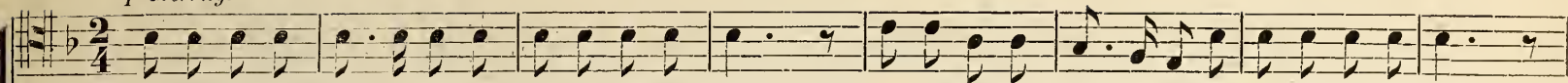
*Play last four measures for Interlude.

WHEN PIT PAT GOES THE RAIN.

109

Arranged by W. A. O.

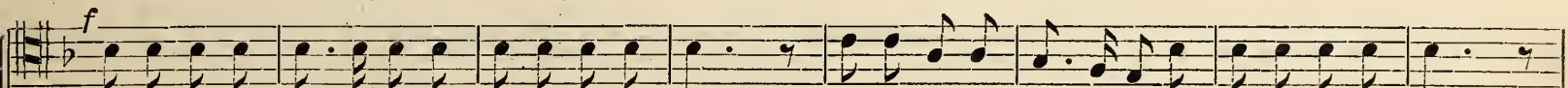
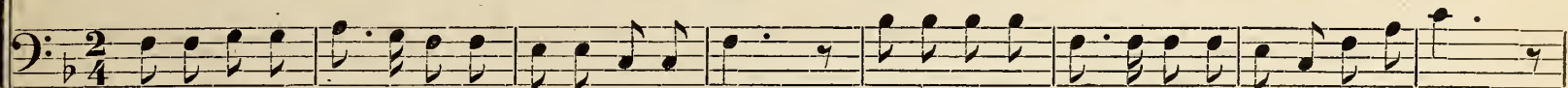
p Merrily.



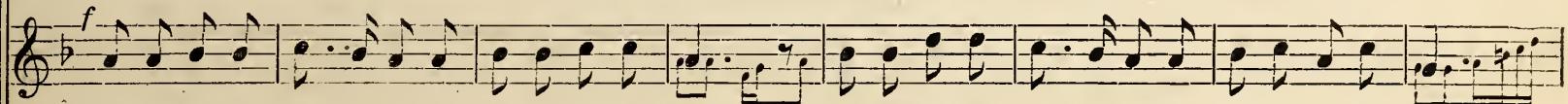
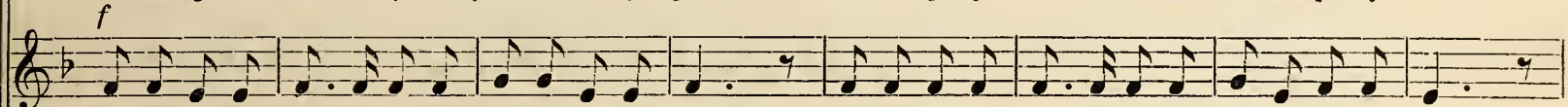
1. Where the light so cheer - i - ly O'er youth and beauty glow, There with pret - ty Ros - a - lie, The moments quickly flow.



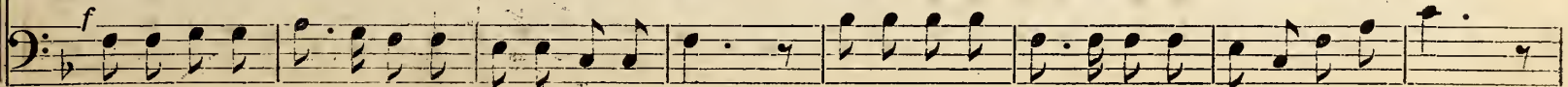
3. When the mu - sic mer - ri - ly In joy - ous chorus rings, There the pret - ty Ros - a - lie, Enchant - eth while she sings.



Where the light so cheer - i - ly O'er youth and beauty glow, There with pretty Ro - sa - lie The moments quickly flow.



2. Where the mu - sic mer - ri - ly In joy - ous chorus rings, There the pretty Ro - sa - lie En - chanteth while she sings.



But my pret-ty Ro - sa - lie Ah how I'd like to know, Would you hap - py be, oh! When pit pat goes the rain, Tra la la

When

But my pret-ty Ro - sa - lie Ah, would you sing that strain, If you wedded were, And should pit pat go the rain, Should

Detailed description: This block contains the first system of the musical score. It features a piano introduction in G major, 2/4 time, with a key signature of one sharp (F#). The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The lyrics are written below the treble staff. The first line of lyrics is 'But my pret-ty Ro - sa - lie Ah how I'd like to know, Would you hap - py be, oh! When pit pat goes the rain, Tra la la'. The second line of lyrics is 'When'. The third line of lyrics is 'But my pret-ty Ro - sa - lie Ah, would you sing that strain, If you wedded were, And should pit pat go the rain, Should'. The music consists of eighth and sixteenth notes, with some rests and a final cadence.

..... la, Tra la la..... la when pit pat, pit pat, pit pat, pit pat goes the rain.....

pit pat, goes the rain, When pit pat goes the rain, When pit pat, pit pat, pit pat, pit pat goes the rain.....

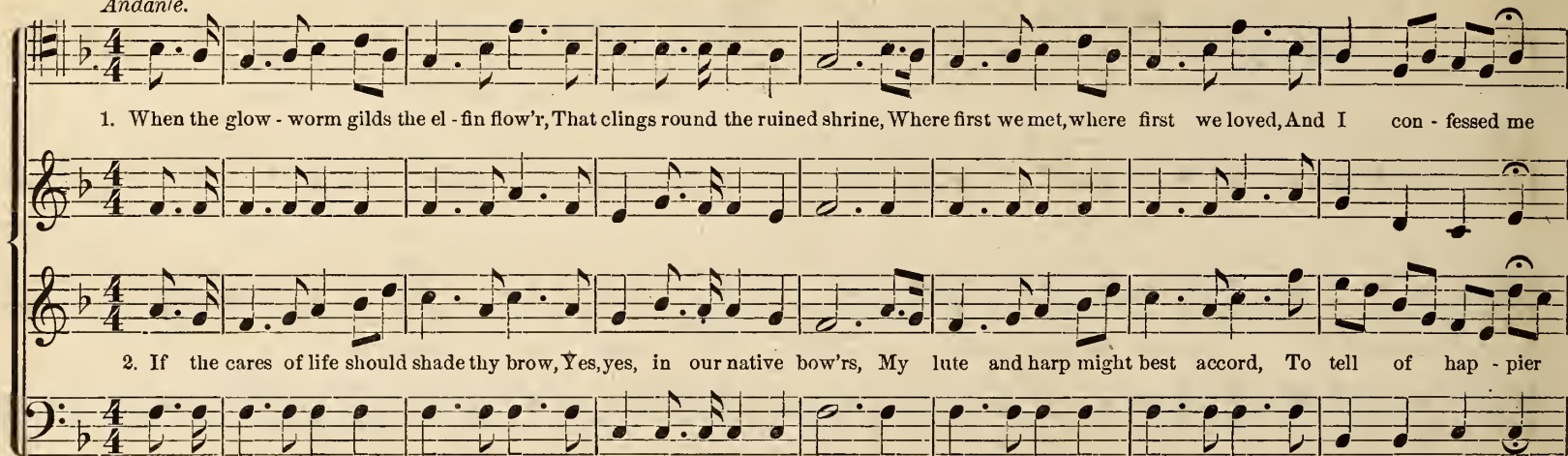
pit pat, go the rain, Should pit pat go the rain, Should pit pat, pit pat, pit pat, pit pat go the rain.....

Detailed description: This block contains the second system of the musical score. It continues the melody from the first system. The lyrics are written below the treble staff. The first line of lyrics is '..... la, Tra la la..... la when pit pat, pit pat, pit pat, pit pat goes the rain.....'. The second line of lyrics is 'pit pat, goes the rain, When pit pat goes the rain, When pit pat, pit pat, pit pat, pit pat goes the rain.....'. The third line of lyrics is 'pit pat, go the rain, Should pit pat go the rain, Should pit pat, pit pat, pit pat, pit pat go the rain.....'. The music consists of eighth and sixteenth notes, with some rests and a final cadence.

THE BLUE MOSELLE.

Quartet.—May be used as a chorus.

Arranged from "Hodson" by W. A. OGDEN.

Andante.


1. When the glow - worm gilds the el - fin flow'r, That clings round the ruined shrine, Where first we met, where first we loved, And I con - fessed me

2. If the cares of life should shade thy brow, Yes, yes, in our native bow'rs, My lute and harp might best accord, To tell of hap - pier

*a tempo.**rall.**mf*


thine. 1. 'Tis there I'll fly, to meet thee still, 1. At sound of ves - per bell, In the star - ry light of a
2. Yes, there I'll soothe, thy griefs to rest, 2. Each sigh of sor - row quell, In the star - ry night of a

hours. 1. 'Tis there I'll fly to meet thee still, 1. At sound of ves - per bell, In the star - ry light of a
2. Yes, there I'll soothe thy griefs to rest, 2. Each sigh of sor - row quell, In the star - ry night of a

THE BLUE MOSELLE. Concluded.

113

pp *pp* *f*

Sum - mer night, In the star - ry light of a sum - mer night, On the banks of the blue Mo - selle, On the

pp *pp* *f*

Sum - mer night, In the star - ry light of a sum - mer night, On the banks of the blue Mo - selle. On the

pp *pp* *f*

sum - mer night, In star - ry light of a sum - mer night, On the banks of the blue Mo - selle, On the

ff *rit.*

banks of the blue Mo - selle, In the star - ry light of a sum - mer night, On the banks of the blue Mo - selle.

ff *rit.*

banks of the blue Moselle, In the star - ry light of a sum - mer night, On the banks of the blue Mo - selle.

ff *rit.*

banks of the blue Mo - selle, In the star - ry light of a sum - mer night, On the banks of the blue Mo - selle.

banks of the blue Mo - sel - le.

FLY TENDER BIRDLING.

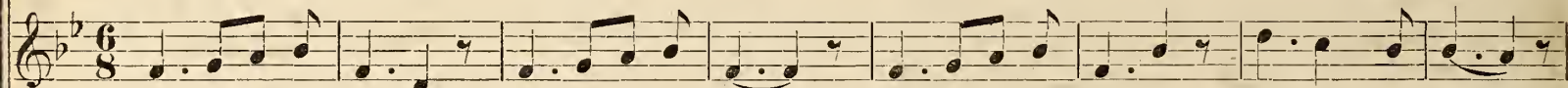
W. A. OGDEN.



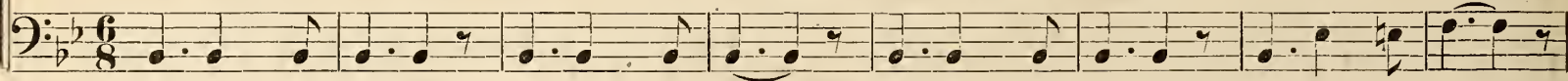
1. Fly ten - der bird - ling, Fly far a - way, O - pen thy light wings, No lon - ger stay.
 2. O - ver the o - cean, O - ver the land, Go and dis - cov - er, Some love - lier strand.



1. Fly ten - der bird - ling Far, far a - way, O - pen thy light wings, No lon - ger stay,



2. O - ver the o - cean, O - ver the land, Go and dis - cov - er Some love - lier strand.



Ro - ses sweet, ro - ses Bloom here no more, Go thou and find them, On some far shore.
 Clear pear - ly dew drops Make thee all bright, Skies arching o'er thee, Greet thee with light.



Ro - ses, sweet ro - ses, Bloom here no more, Go thou and find them On some far shore.



Clear pear - ly dew-drops, make thee all bright, Skies arch - ing o'er thee Greet thee with light.



Fly ten - der bird - ling, Fly far a - way O - pen thy light wings, No long - er stay.

Fly, fly ten - der bird - ling, Fly, fly far a - way O - pen thy light wings, No lon - ger stay.

Fly ten - der bird - ling, Fly far a - way O - pen thy light wings, No lon - ger stay.

Fly ten - der bird - ling, Fly far a - way, No long - er stay.

GRAY, 8s, & 7s.

A. D. HOUGAS.

Allegro.

1. Come let us join our cheerful songs With angels round the throne, Ten thousand thousand are their tongues But all their joys are one, But all their joys are one.

2. Our God is worthy to receive, Honor and pow'r di - vine, And blessings more than tongue can give Be Lord, for - ever Thine, Be Lord for - ever thine.

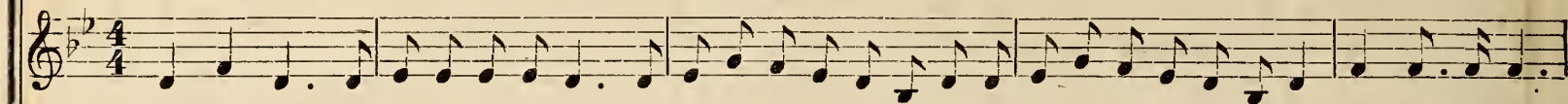
3. The whole creation join in one, To bless the sacred name Of Him who sits upon the throne, And to adore the Lamb, And to a - dore the Lamb.

HAIL! THEN AWAY!

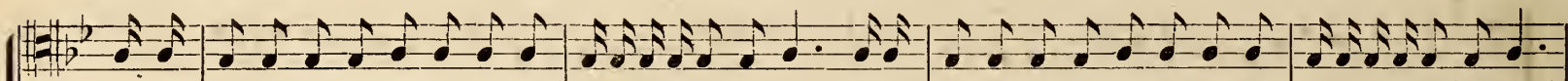
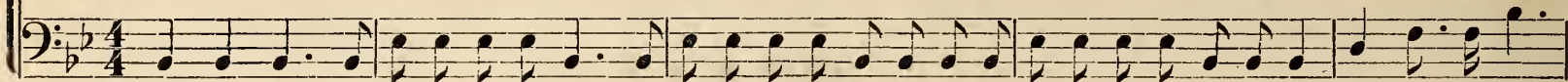
T. M. MILLER.

Allegro.

1. Hail! hail! hail! Thou mer-ry month of May, We'll has-ten to the woods a-way A-mong the flowers sweet and gay, Hail! then a-way!



Hark! hark! hark! To hail the month of May, The song-birds warble o'er the spray And we will be as blithe as they, Hail! then a-way!



To the mer-ry, mer-ry, mer-ry, mer-ry, merry, merry, month of May, To the mer-ry, mer-ry, mer-ry, mer-ry, merry, merry, month of May,



To the mer-ry, mer-ry, mer-ry, mer-ry, merry, merry, month of May, To the mer-ry, mer-ry, mer-ry, mer-ry, merry, merry, month of May,



To the mer-ry month of May, To the mer-ry month of May, To the mer-ry, mer-ry, mer-ry, mer-ry month of May.

To the mer-ry month of May, To the mer-ry month of May, To the mer-ry, mer-ry, mer-ry, mer-ry month of May.

To the mer-ry month of May, To the mer-ry month of May, To the mer-ry, mer-ry, mer-ry, mer-ry month of May.

GENTLY LORD, 8s. & 7s. Double.

Gently. *FINE.* *D.C.*

1. { Gently Lord, oh, gent-ly lead us Thro' this lone-ly vale of tears, }
 { Thro' the changes thou'st decreed us Till our last great change appears; } When temptation's darts as-sail us, When in devi-ous paths we stray.
 { Let Thy goodness nev-er fail us, Lead us in Thy perfect way. }

FINE. *D.C.*

2. { In the hour of pain and an-guish, In the hour when death draws near, }
 { Suf-fer not our hearts to lan-guish, Suf-fer not our souls to fear, } And when mortal life is en-ded, Bid us on Thy bo-som rest.
 { 'Till by an-gel bands at-tend-ed, We a-wake among the blest, }

RAIN ON THE ROOF.

W. A. OGDEN.

Moderato.

SOPRANO SOLO OBLIGATO.

1. When the hu - mid shadows gath - er O - ver all the star - ry spheres, And a mel - an -
 2. Ev - 'ry tin - kle on the shingles Has an ech - o in the heart, And a thousand
 3. There is naught in art's bra - vu - ras That can work with such a spell, In the spir - it's

Pit, pit, pit, pit, pit, pit, pit, pit, pit, pit, pit, pit, pit, pit,

Pat, pat, pat, pat, pat, pat, pat, pat, pat, pat, pat, pat, pat, pat,

Pit, pit, pit, pit, pit, pit, pit, pit, pit, pit, pit, pit, pit, pit,

chol - ly darkness, Gent - ly weeps in rain - y tears, 'Tis a joy to press the pil - low, Of a cot - tage
 dream - y fan - cies In - to bus - y be - ing start, And a thous - and rec - ol - lec - tions, Wave their bright hues
 pure deep fan - cies Where the ho - ly passions dwell, As that mel - o - dy of na - ture, That subdued, sub -

Pit, pit, pit, pit, pit, pit, pit, pit, pit, pit, pit, pit,

Pat, pat, pat, pat, pat, pat, pat, pat, pat, pat, pat, pat,

Pit, pit, pit, pit, pit, pit, pit, pit, pit, pit, pit, pit,

A good imitation of rain falling on the roof, can be made by tapping with the finger ends on the back of the book.

RAIN ON THE ROOF. Concluded.

119

CHORUS,



cham - ber bed, in - to woof, du - ing strain And to list - en to the pat - ter Of the soft rain o - ver head. 'Tis a joy to

pit, pit, pit, pit, pit, pit pit, pit, pii, patter, 'Tis a joy to

pat, pat, pat, pat, pat, pat, pat, pat, pat, patter, 'Tis a joy to

pit, pit, pit, pit, pit, pit, pit, pit, pit, patter.



press the pillow, Of a cot - tage chamber bed, And to lis - ten to the pat - ter Of the soft rain o - ver - head.

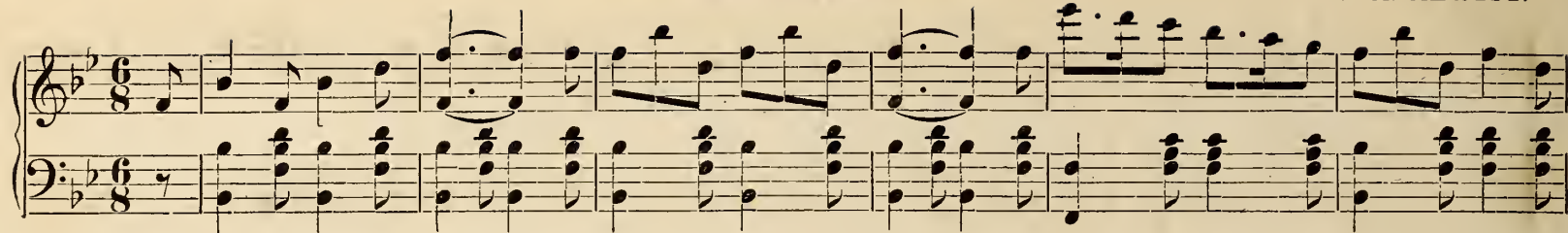
press the pillow, Of a cot - tage chamber bed, And to lis - ten to the pat - ter Of the soft rain o - ver - head.

press the pillow, Of a cot - tage chamber bed, And to lis - ten to the pat - ter Of the soft rain o - ver - head.

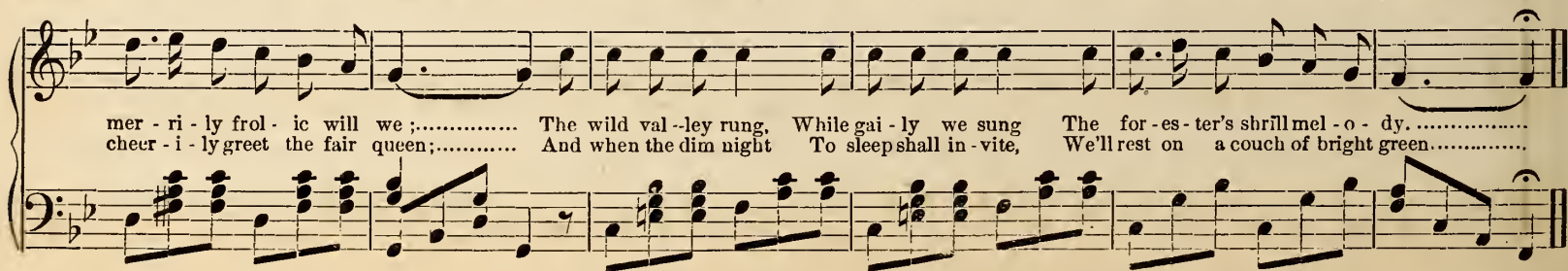
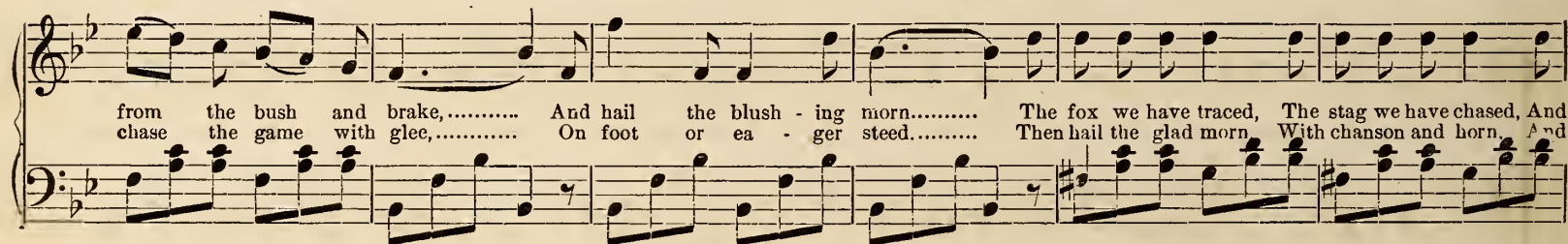
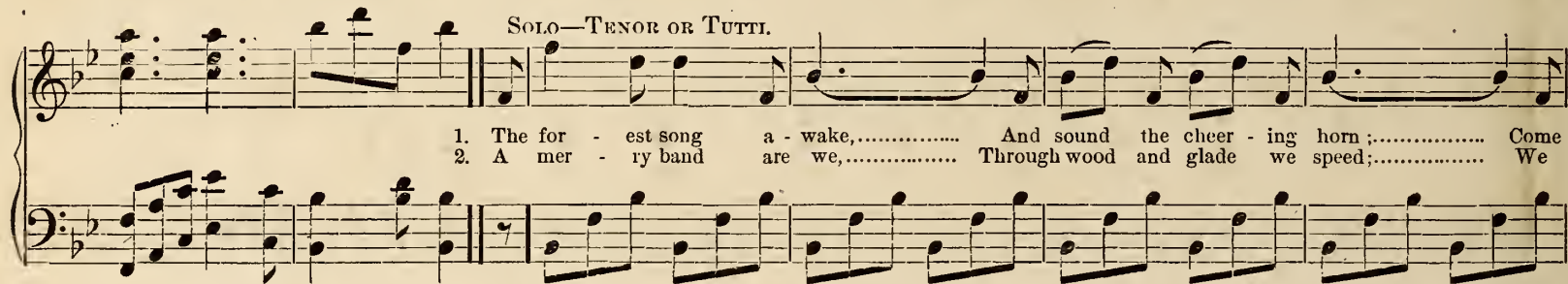
THE FORESTERS.

SOLO AND CHORUS.

J. H. HEWITT.



SOLO—TENOR OR TUTTI.



CHORUS.

Then wood el - fins come from the bush and the brake, And gam - bol o'er the flow - er - y lawn; The ech - o that sleeps in the

CHORUS.

Then wood el - fins come from the bush and the brake, And gam - bol o'er the flow - er - y lawn; The ech - o that sleeps in the

val - ley shall wake To the mu - sic of our shrill bu - gle horn, Hark! follow, hark! hark! follow, hark! hark! hark! hark!

LOVELY NIGHT.

KEY OF G MINOR.

MENDELSSOHN.

1. Night, love - ly night! I sing thy won - drous beau - ty; Stars, shin - ing bright o - ver field and flow'r;

2. Bright - ly the moon o'er hill and val - ley shin - ing, Robes ev - 'ry tree with its sil - ver light;

FINE

Per - fume so rare, From blos - soms sweet as - cend - ing, Fill all the air like a fra - grant bower, No

Soon, ah, too soon, Her pearl - y rays de - clin - ing, Leaves in its dark - ness the sil - ent night, No

D.C.

glare of day can e - qual thee, Thou dark and si - lent ma - jes - ty, What mar - vels are beneath thee hid, O, thou mys - te - rious night!

glare of day can e - qual thee, Thou dark and si - lent ma - jes - ty, What mar - vels are beneath thee hid, O, thou mys - te - rious night!

WHERE HAVE THEY LAID MY DARLING?

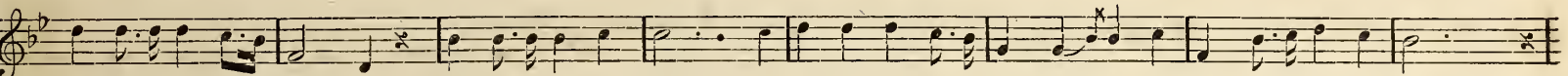
123

W. A. OGDEN.

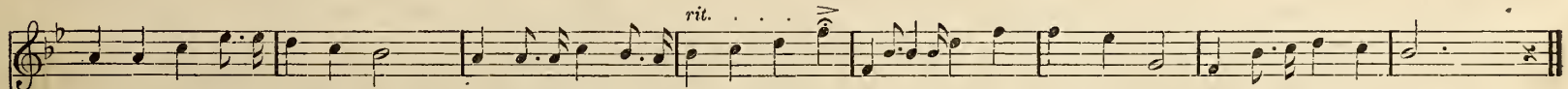
(SONG AND CHORUS.)

W. A. OGDEN.

Andante.



1. "Where have they laid my dar - ling? Stranger, oh! tell me pray; Is his grave in the deep wild-wood, Or down by the brooklet, say!
 2. "Where have they laid my dar - ling? Stranger, oh! tell me pray; Does he rest 'neath the wild, wild waves, Far, far from the shore a - way?
 3. "Where have they laid my dar - ling? Where can his grave be found?" A mother cried 'till the cliffs re - plied, And ech - oed the wailing sound;



Is it down by the wild sea shore? Down where the winds and the waters roar? Ah! stranger, stranger, tell me pray. Where have they laid my boy?"
 I have called 'till my heart is sore. Called for my boy, shall I see him more? Ah! stranger, stranger, tell me pray, Where have they laid my boy?"
 He was lost from the high ship's mast, Lost 'mid the storm and the howling blast; Ah! still I can hear that mother say, "Where have they laid my boy?"



WHERE HAVE THEY LAID MY DARLING? Concluded.

TENOR. CHORUS.



Thus she sang, a moth - er dear, When day was fad - ing; Stran - ger, stran - ger, tell me true!

ALTO.

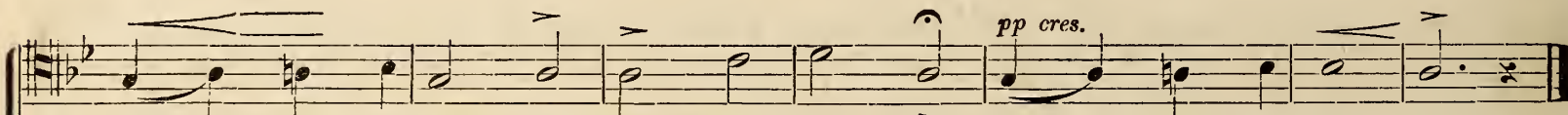
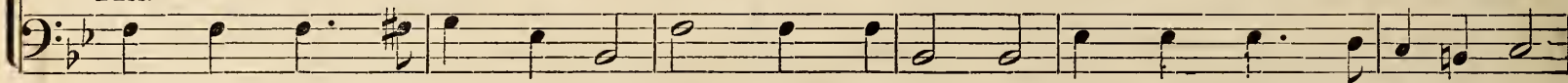


SOPRANO.

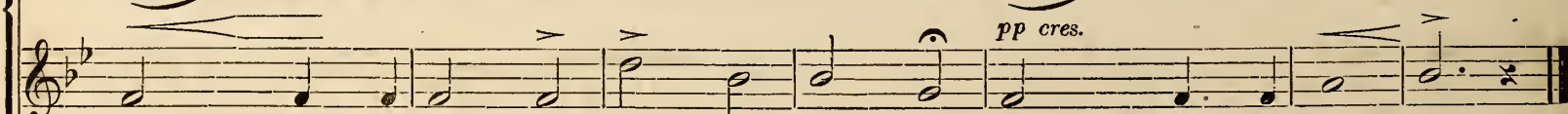
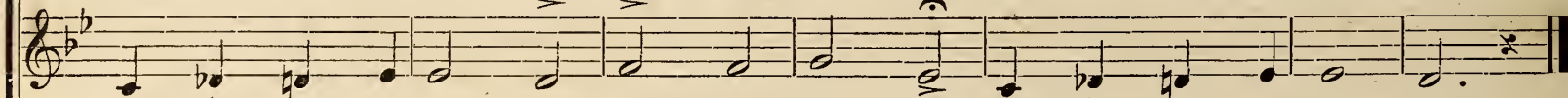


Thus she sang, a moth - er dear, When day was fad - ing; Stran - ger, stran - ger, tell me true!

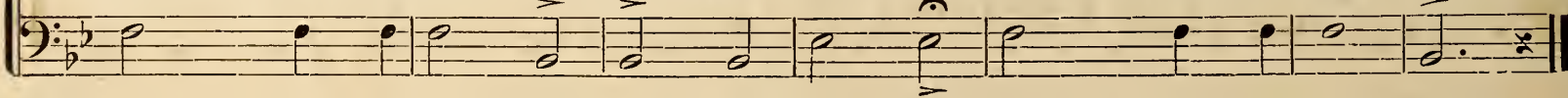
BASS.



Where they have laid him? Stran - ger, tell me, Where they have laid him?



Where they have laid him? Stran - ger, tell me, Where they have laid him?



See Sections 58 and 59.

TRIO FOR LADIES' VOICES.

FRANZ ABT.

1st Soprano. *Mod. rto.*

1. Soft ly roam, gen tle night, O'er the fields with dew impearled; Smile in tran - quil star - ry light,

2d Soprano.

2. Pure and clear, calm, be - nign, See yon gold - en even - ing star; Lord, is this a glance of Thine,

Alto.

Soll. *mf*

On the si - lent, sleep - ing world! Sick - ness and sor - row hush them to rest; Bless us and rock us

Dark - ness scat - 'ring near and far! Heav - en - ly splen - dor light us to rest! Fa - ther, hand ten - der,

mf Tutti.

in dreams on thy breast; Sick - ness and sor - row hush them to rest; Bless us, and rock us in dreams on thy breast.

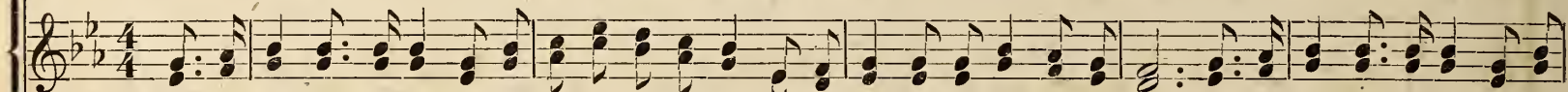
keep us still blest; Heav - en - ly splen - dor, light us to rest; Fa - ther, hand ten - der, keep us still blest.

MY OWN NATIVE LAND.

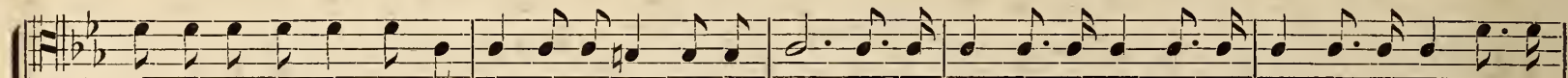
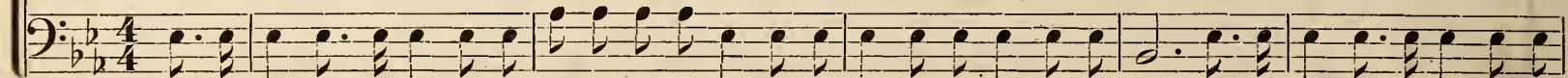
E. S. LORENZ.



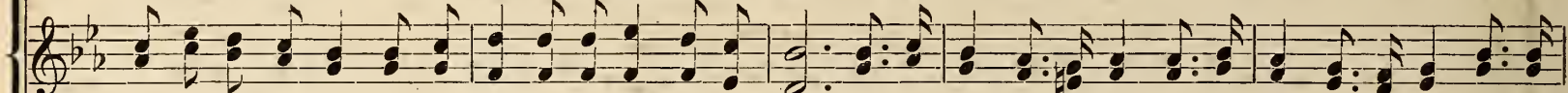
1. There's a place, far a-way, that is ev - er dear to me, With its val - leys, its mountains and streams; Where the voic - es of loved ones rang
2. O how cher-ish'd the spot which my ear - ly childhood knew, Where sweet peace dwelt and all was se - rene: Where once nes - tled fond hearts ev - er



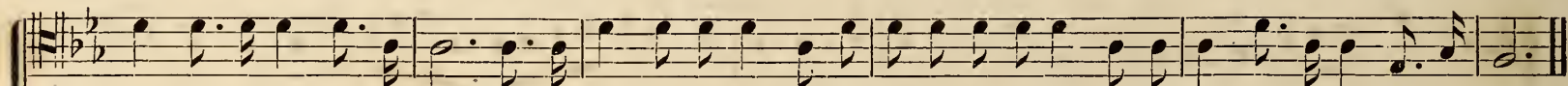
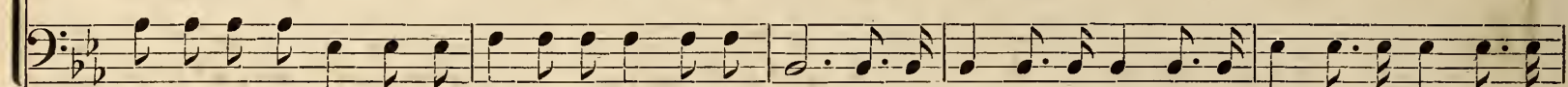
3. O my home, childhood home, where the gold-en sun-light falls, And its light floods the spot that I love, And me - thinks I now see just with-



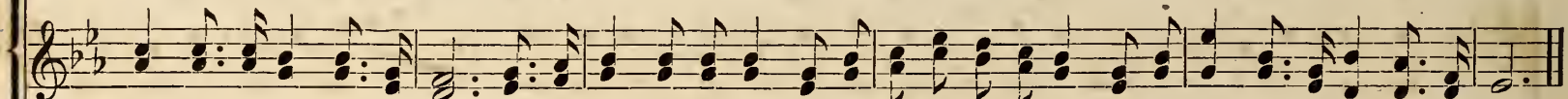
mu - sic - al and free, In the days of fair youth's gold-en dreams, I have wan - der'd a - far from the place that I love, And I
lov - ing good and true, As the soft blush-ing skies in their sheen, O the cot - tage I love with its vis - ions so fair, How I



in those cot - tage walls, Fac - es fair lit with light from a - bove, Joy - ous notes of sweet mu - sic greet soft - ly my ear, With those



fain would a - gain fond - ly roam Through the for - ests so green, by the brooklet and the mill, Near my home; yes, my own na - tive home.
long with its lov'd ones to roam, Greet the scenes of my youth and to breathe the mountain air, Of my home, of my dear na - tive home.



sing - ers my soul fain would roam, As the ac - cents of old in my fan - cy now I hear From my home, from my own na - tive home.



CHORUS.

O my home, My beau-ti-ful home, O my home, My beau-ti-ful home, Thou art
 O my home,..... my beau-ti-ful home, O my home,..... my beau-ti-ful home, Thou art
 O my home, my beau-ti-ful home, O my home, My beau-ti-ful home, Thou art
 ev-er dearer to me Than the rich-est palace could be, O my home, beau-ti-ful home, beau-ti-ful home.
 ev-er dearer to me Than the richest palace could be, O my home, beau-ti-ful home.
 O my home, beau-ti-ful home, beau-ti-ful home.

HOPE, 8s, 7s.

H. H. SHULL.

1. Sweet the moments, rich in blessing, Which before the cross I spend; Life, and health, and peace possessing, From the sinner's dy-ing Friend.
 2. Here it is I find my heaven, While up-on the cross I gaze; Love I much? I've much for-giv-en, I'm a mir-a-cle of grace.

STILL THE ANGEL STARS ARE SHINING.

ADELAIDE PROCTOR.

S. S. BLYHOLDER.

Moderato.

1. Still the an - gel stars are shining, Still the rip - pling waters flow, But, the an - gel voice is silent, That I heard so long a - go.

2. Still the bird of night complaineth, Now, indeed, her song is plain, Visions of my happy hours, So I call and call in vain.

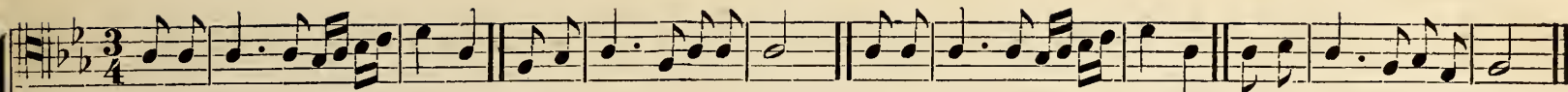
1. Still the wood is dim and lonely, Still the plashing fountains play, But the past in all its beauty, Whither has it fled a - way!

2. Cease oh, ech - oes, mournful echoes, Once I loved your voices well;

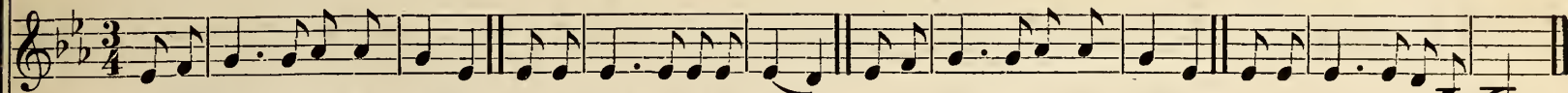
1. Still the wood is dim and lonely, Still the plashing fountains play.

2. Cease oh, echoes mournful echoes, Once I loved your voices well;

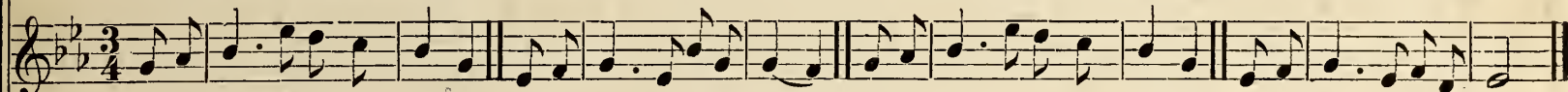
Now my heart is sick and weary, Days of old, a long farewell!



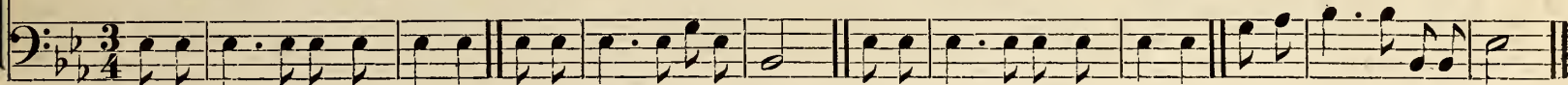
1. Now my soul thy voice up - rais - ing, Tell in sweet and mournful strain, How the cru - ci - fied en - dur - ing Grief and wounds and dying pain;



2. See! His hands and feet are fastened; So He makes His people free; Not a wound whence blood is flowing, But a fount of grace shall be;

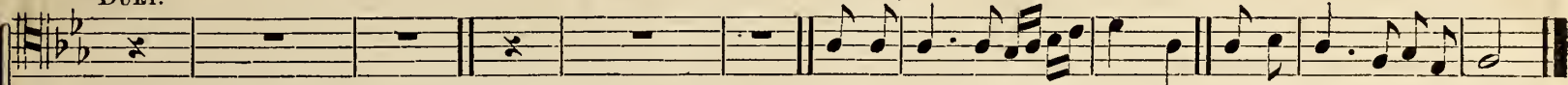


3. Through His heart the spear is piercing Though His own have seen Him die, Blood and wa - ter thence are streaming In a tide of myste - ry.

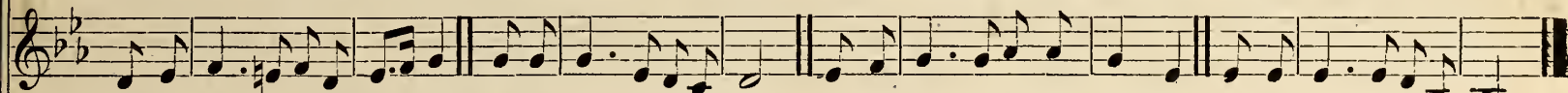


DUET.

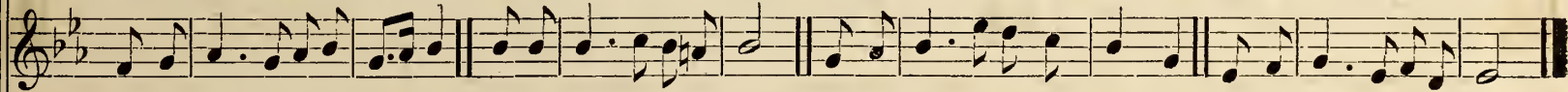
CHORUS.



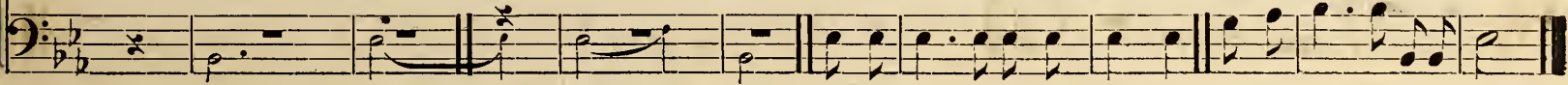
Freely of His love was of - fered, Sinless, was for sinners slain, Free - ly of His love was of - fered, Sinless was for sinners slain.



Yea, the ver - y nails which nail Him Nail us al - so to the tree, Yea, the ve - ry nails which nail Him Nail us al - so to the tree.



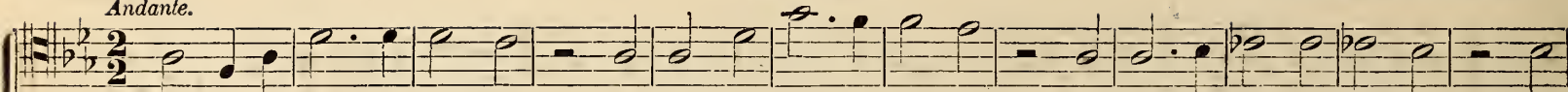
Wa - ter from our guilt to cleanse us, Blood to win us crowns on high, Wa - ter from our guilt to cleanse us, Blood to win us crowns on high.



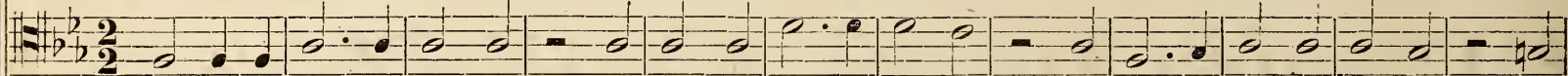
SOLDIER'S FAREWELL.

MEN'S VOICES.

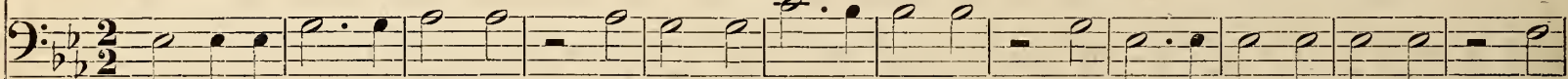
JOHANNA KINKEL.

Andante.

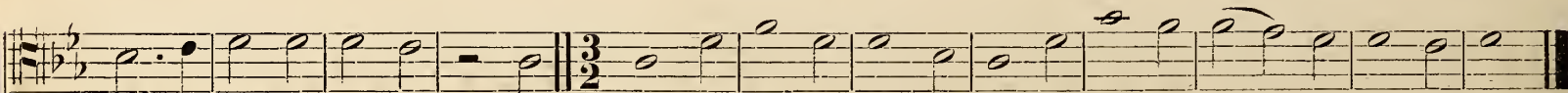
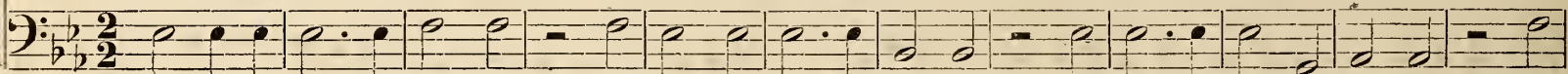
1. How can I bear to leave thee! One part - ing kiss I give thee, And then whate'er be - falls thee I



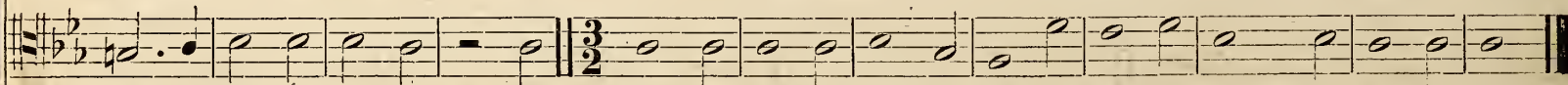
2- Ne'er can I more be - hold thee, Or to this heart en - fold thee; With spear and pen - non glancing I



3. I think of thee with long - ing; Think thou when tears are thronging, That with my last faint sigh - ing, I'll



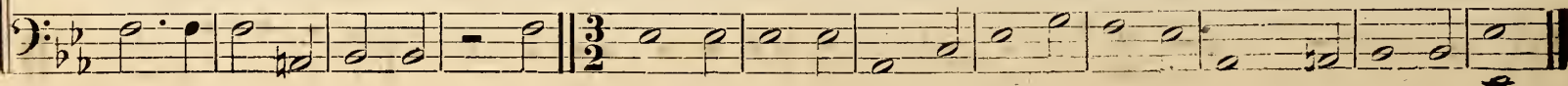
go where du - ty calls me. Fare - - well, fare - well, my own true love, Farewell, fare - well, my own true love.



see the foe ad - vane - ing. Fare - - well, fare - well, my own true love, Farewell, fare - well, my own true love.



whis - per soft while dy - ing. Fare - - well, fare - well, my own true love, Farewell, fare - well, my own true love.



Andante.

1. While I on earth a - bide, Light of the world, Be Thou my on - ly guide, Light of the world.

2. I have been lured a - way, Light of the world, Far from Thy path to stray, Light of the world.

3. There is an an - gel band, Light of the world, They by Thy throne now stand, Light of the world.

The first system of the musical score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It features three vocal parts: a soprano line (top), an alto line (middle), and a bass line (bottom). The lyrics are printed below the corresponding vocal lines. The tempo is marked 'Andante'.

Danger alone I see, No hand to beckon me, Save when I turn to Thee, Light of the world, Light of the world.

Like bark by tempest toss'd, Rudder and compass lost, Till by Thy beam I'm cross'd, Light of the world, Light of the world.

They sing the song of praise, Join in the heavenly lays; - There I my voice would raise, Light of the world, Light of the world.

The second system of the musical score continues the composition in the same 4/4 time and key signature. It also features three vocal parts (soprano, alto, and bass) with lyrics printed below. The tempo remains 'Andante'.

GIPSIES' WILD CHANT.

Allegro Moderato. SOPRANO SOLO OBLIGATO.

Arranged by W. A. OGDEN.

1. Sound, sound the tamborine; Welcome now the Gipsies' star; Strike, strike the mandolin, And the
 2. Sound, sound the tamborine; Welcome now the Gipsies' star; Strike, strike the mandolin, And the

TENOR.

La la la la la la la la la la la la la la la,

SOPRANO.

ALTO. *p*

La la la la la la la la la la la la la la la,

BASS.

p La la la la la la la la la la la la la la la

light gui - tar,

Welcome now the Gipsies' star,

And the

TUTTI.

f la la, Tra la la la, Sound, sound the tamborine, *p* La la la la, Strike, strike the man - do - lin.

TUTTI.

f La la, Tra la la la, Sound, sound, the tamborine. *p* La la la la Strike, strike the man - do - lin.

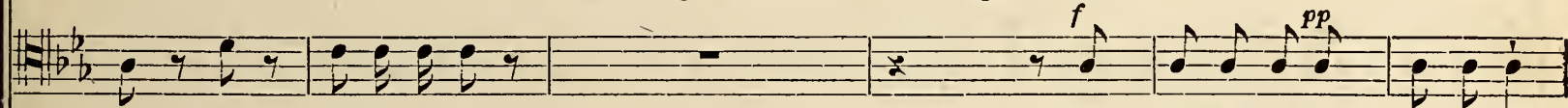
TUTTI.

f La, la,*p* La la la la *f*



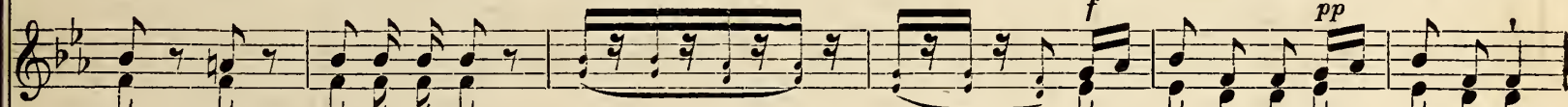
light gui - tar.

1. When the moon is beam - ing bright,
 2. Danc - ing at the mid - night hour.



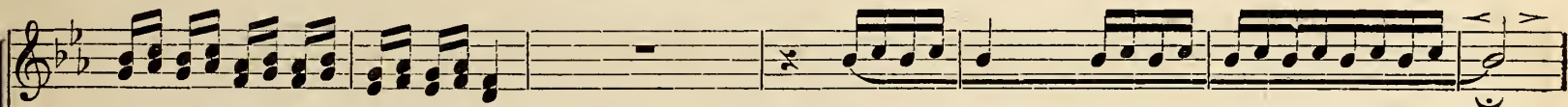
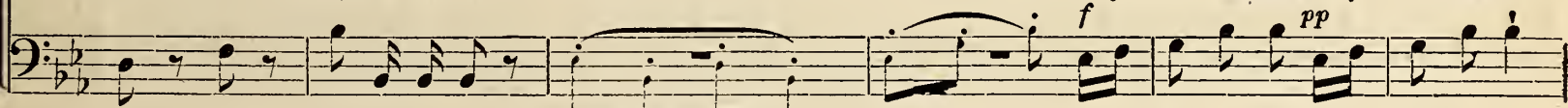
la la la, tra la la,

The Gipsies' dance, the Gipsies' dance.



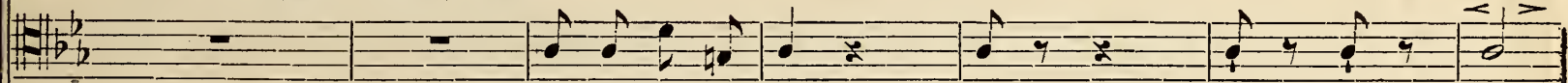
la la la, tra la la,

They on the sands, they on the sands.



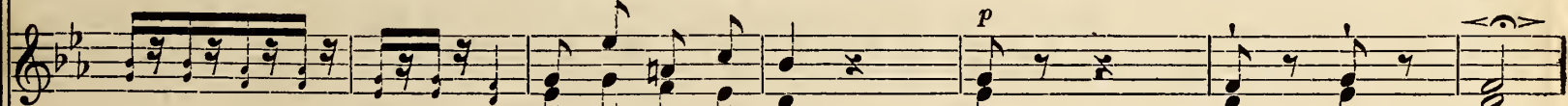
'Neath the moonbeams glit - t'ring light.
 Tho' the tempests dark may low'r.

Ah,.....



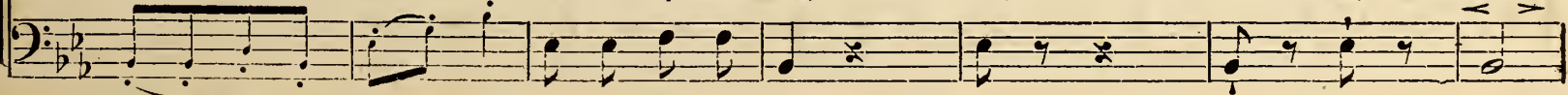
Now their fig - ures glance,

Ah, ah, ah, ah.



Are the Gip - sie bands,

Ah, ah, ah, ah.



GIPSIES' WILD CHANT. Concluded.

f FULL CHORUS. *cres.*

See, see they trip a - long, O'er the green, o'er the green List, list the cheer - ful song, To the merry, merry,

See, see they trip a - long, O'er the green, o'er the green, List, list the cheer - ful song, To the merry, merry, merry, merry,

f *cres.*

See, see they trip a - long, O'er the green, o'er the green, List, list the cheer - ful song, To the merry, merry,

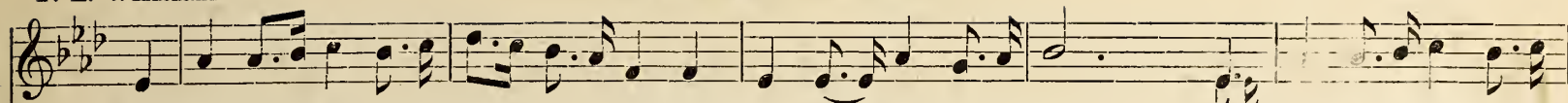
cres. *D.C.*

merry, merry mer-ry, mer-ry, mer-ry, mer-ry tam - bo - rine.

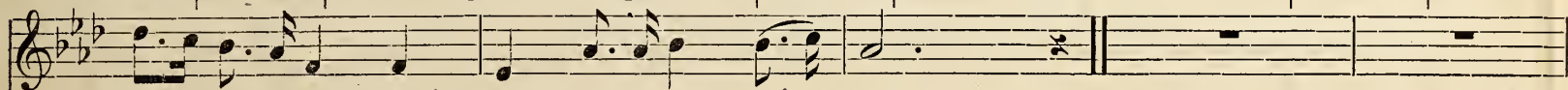
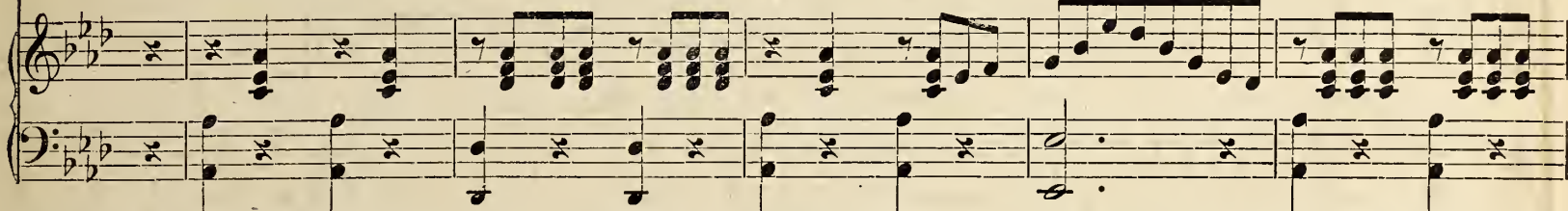
mer - ry, mer - ry, mer - ry, mer - ry, mer - ry, mer - ry, mer - ry, mer - ry tam - bo - rine.

cres. *ECHO. p rit. 8va.*

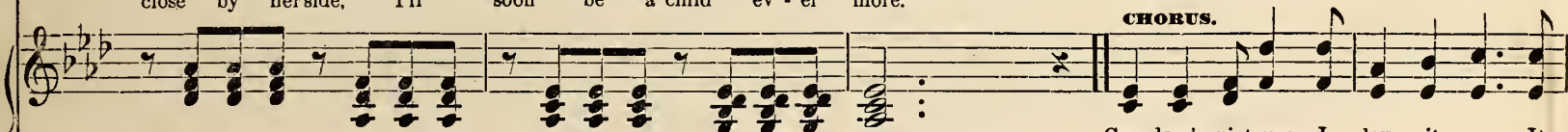
mer - ry, mer - ry mer-ry, mer-ry, mer-ry, mer - ry tam - bo - rine



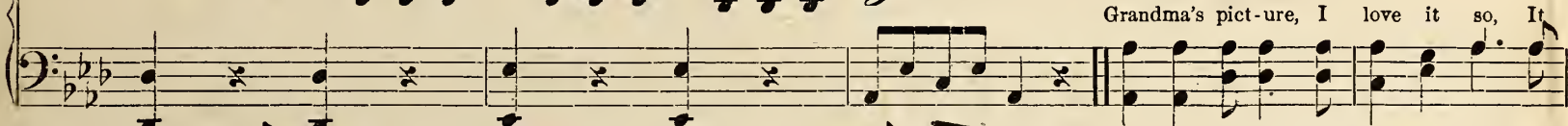
1. My grand - ma's pict - ure still hangs on the wall, Where it has hung since she died, It watch - es the play of her
 2. My grand - ma's pict - ure must hear what I say, For when I am fret - ful and scold, It drives all my an - ger and
 3. But when my heart is o'er - flow - ing with glee, And pleas - ures of childhood abound, It adds to my hap - pi - ness
 4. The last words that grandmother said when she died, Still ring in my ears o'er and o'er, As she held me the last time so



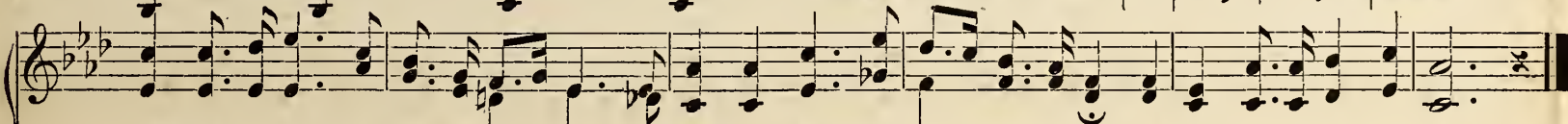
grand - children small, With all of a grand - ma's pride.
 trou - ble a - way, That sor - row - ful look as of old.
 mirth for to see, My grand - moth - er's eyes look - ing down.
 close by her side, "I'll soon be a child ev - er more."



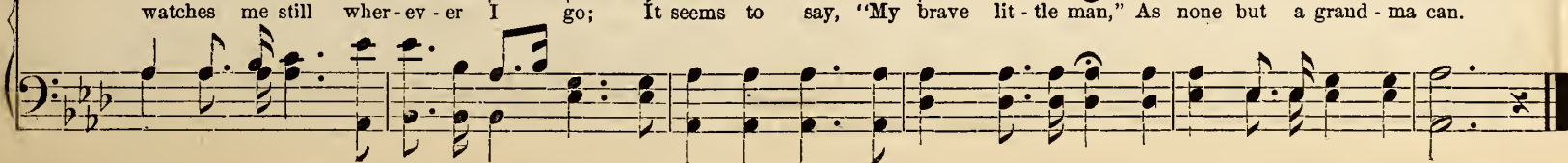
CHORUS.



Grandma's pict - ure, I love it so, It



watches me still wher - ev - er I go; It seems to say, "My brave lit - tle man," As none but a grand - ma can.



HARK! 'TIS MUSIC.

Arranged by W. A. O.

If sung by the chorus, sing *pp* and H'm. If sung by quartet, sing the words *p*; or variety can be had by singing both ways.*Moderato.*

H'm.....H'm.....H'm.....H'm.....Hark, Hark, Hark,
Home again, home again, From a foreign shore, And oh it fills my soul with joy To meet my friends once more.

H'm.....H'm.....H'm.....H'm.....

H'm.....H'm.....H'm.....H'm.....Hark, Hark, Hark,
Home again, home again, From a foreign shore, And oh it fills my soul with joy To meet my friends once more.

DUET.

Hark 'tis mu-sic steal-ing O-ver the rip-pling sea, Bright yon moon is beam-ing, Ov-er each tow'r and tree.

Mu-sic sounds the sweet-est, When on the moon-lit sea, Our bark sails the fleet-est, To a sweet mel-o-dy.

A few voices may be selected to sing the first eight measures in an adjoining room.

SEMI-CHORUS.

Hark! 'tis mu - sic steal - ing, O - ver the rippling sea; Bright you moon is beam - ing, O - ver each tower and tree.

Mu - sic sounds the sweet - est, When on the moonlit sea, Our bark sails the fleet - est, To a sweet mel - o - dy.

The waves seem listening to the sound, As silently they flow O'er co - ral groves, and fairy ground, And sparkling caves be - low.

Thus, as we gently sail along, We'll sing that plaintive strain Which memo - ry makes endearing, And home re - calls - gain.

HARK! 'TIS MUSIC. Concluded.

TUTTI.

First system of the musical score. It consists of four staves: a vocal staff (soprano), a vocal staff (alto/tenor), a vocal staff (bass), and a piano accompaniment staff. The key signature is B-flat major (two flats). The tempo/mood is marked 'TUTTI.' The lyrics are: 'Hark! 'tis mu - sic steal - ing, O - ver the rippling sea, Bright yon moon is beaming Over each tow'r and tree.'

Second system of the musical score. It consists of four staves: a vocal staff (soprano), a vocal staff (alto/tenor), a vocal staff (bass), and a piano accompaniment staff. The key signature remains B-flat major. The lyrics are: 'Hark! Hark! Hark to the Convent bells, Hark! Hark! Hark to the Convent bells.'

Chorus to each verse. *Fast.*

1. We'll ever sing of our Father land, Where dwells a noble, noble band, Co - lum - bi - a, the name we love, E'er dear to us where 'er we rove! Then sing we on in

2. No tyrant's frown do we ey - er fear, In our free land to us so dear, We laugh to scorn a Kingly pow'r, For none but slaves to such will cower! Then sing we on in

3. Then pledge ye round with a manly brow, To music's clear harmonious flow; And firmer be the glorious stand We take for home and Father-land! Then sing we on in

4. May Providence ever bless our land, And still supply with plenteous hand; Heav'n watch and keep us in our might, And make us walk in paths aright: Then sing we on in

praise of that noble band who free - dom won, In our own dear Father land, In our own dear Father - land, who freedom won, In our own dear Father - land.

praise of that noble band who free - dom won, In our own dear Father land, In our own dear Father - land, who freedom won, In our own dear Father - land.

praise of that noble band who free - dom won, In our own dear Father land, In our own dear Father - land, who freedom won, In our own dear Father - land,

CLARENCE AUSTEN.

THE REAPERS.
TRIO FOR LADIES' VOICES.

L. CLAPISSON.

Allegretto. *ff* *S:* *dolce.* *f* *dolce.*

1ST. SOPRANO. Come sing! Now, lads and fair las-sies, be gay..... Let's sing! The

2ND. SOPRANO. *pp* Come sing! *dolce.* Now, lads and fair las-sies, be gay..... Let's sing! The

ALTO. *S:* *dolce.* Come sing! Now, lads and fair las-sies, be gay..... Let's sing! The

Sempre Pedals. *f* *pp* *pp* *pp*

dolce. *pp*

morning is dew-y and bright; Here, 'mid the wheat. gleaning we'll stray, While birds carol forth in de - light; golden the grain

morning is dew-y and bright; Here, 'mid the wheat, gleaning we'll stray,..... While birds carol forth in de - light; golden the

morning is dew-y and bright; Here, 'mid the wheat, gleaning we'll stray, While birds carol forth in de - light..... golden the grain

THE REAPERS. Continued.

141

Autumn will wave, then gath-er the har-vest so fair— Come, sing, while to toil we re pair. ah!.....

grain, Autumn will wave, har-vests are fair— Come, sing, while to toil we re - pair. ah!.....

Autumn will wave, then gath-er the har-vest so fair— Come, sing, while to toil we re, pair. ah!

ah!..... ah..... ah.....

ah!.....

FINE.

musical notations: cresc., ff, f, pp, ppp, fz, ah!.....

THE REAPERS. Concluded.

SOLO. *Meme Mouvement.*

1. See how the grain..... in ri - pen'd sheave is bend - ing, Heap we the wain..... with treas - ure gold - en
 2. Hark! o'er the fields..... the car - ols loud - ly sing - ing, Song light - ens toil..... and makes our bur - dens

mz

bright, Sweet our rest! day will soon be end - ing, Birds soon will sleep,
 less, Now far and near our scythes are swing - ing, Earth, teem - ing earth,

rit. *a piacere.* *a tempo.* *a tempo.* *Tutti. :S:*
 stars bring the night;..... The birds will sleep..... Day sinks to night..... Come,
 all hearts will bless;..... Earth, teeming earth..... All hearts will bless..... Come, :S:

a tempo. *ALTO.* *piu rall* *a tempo.*

Heavev'-ry wain with treasure bright,
 Earth, teeming earth, we fond-ly bless. :S:

col canto. *fz a tempo.* *pp piu rall.* *a tempo.*

"PROTECT US."

143

from CURSCHMAN.

Larghetto non troppo. ALTO SOLO.

Pro - tect us through the com - ing night, O Fa - ther, Al - might - y

Fa - ther, Protect us through the night, Protect us through the night, Almighty Fa - - ther, Protect us

TENOR SOLO.

Pro - tect us through the com - ing night, O Fa - ther, Al - might - y

ALTO.

by thy love. Pro - tect us the com - ing night, Pro - tect us

"PROTECT US." Continued.

Fa - ther, Protect us through the night, Protect us through the night, Almighty Fa - ther, protect us

Fa - ther, Pro - - tect us, Pro - - tect..... us Fa.....ther,

by Thy love, Thro' the com - ing, com - ing night. Protect us Al - might - y

by Thy love, Pro - tect..... us Almighty Fa - ther, Al - might - y

SOPRANO.

Pro - tect us through the com - ing night, O Fa - ther Al - might - y

"PROTECT US." Continued.

145

Fa - - - ther, Pro - tect us, Pro - tect us, O Fa - - ther Protect us

Fa - - ther thro' the com - ing night, pro - tect us, Fa - - ther, Protect us

Fa - - ther, Protect us thro' the night. Protect us thro' the night, Almighty Fa - - ther, Protect us

The first system of the musical score consists of five staves. The top three staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are: "Fa - - - ther, Pro - tect us, Pro - tect us, O Fa - - ther Protect us", "Fa - - ther thro' the com - ing night, pro - tect us, Fa - - ther, Protect us", and "Fa - - ther, Protect us thro' the night. Protect us thro' the night, Almighty Fa - - ther, Protect us".

by Thy love, Pro - - - tect us Almighty Fa - ther..... Pro - tect us Almighty

by Thy love, Pro - tect us Almighty

by Thy love, Pro - tect us Almighty Fa - ther.

The second system of the musical score consists of five staves. The top three staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are: "by Thy love, Pro - - - tect us Almighty Fa - ther..... Pro - tect us Almighty", "by Thy love, Pro - tect us Almighty", and "by Thy love, Pro - tect us Almighty Fa - ther.". A crescendo marking "cres." is placed above the first vocal line.

"PROTECT US." Continued.

TENOR.

Fa - ther,..... Almighty Fa - ther,..... by Thy love, Protect us by Thy love, Pro - tect us Almighty

ALTO.

Fa - ther, Almighty Fa - ther, Almighty Fa - ther, Protect us by Thy love, Protect us by Thy love.

SOPRANO.

Almighty Fa - ther,..... Protect us by Thy love, Protect us by Thy love,

BASS.

Almighty Fa - ther,

Fa - ther,..... Pro - tect us Almighty Fa - ther,..... Almighty Fa - ther,.....

Pro - tect us Almighty Fa - ther,..... Pro - tect us Almighty Fa - ther, Almighty Fa - ther,..... Protect us

Almighty Fa - ther, Almighty Fa - ther, Protect us

..... by Thy love, Protect us by Thy love, Pro - tect us by..... Thy love.

by Thy love, Protect us by Thy love, Pro - tect us by..... Thy love.

by Thy love, Protect us by Thy love, Pro - tect us by..... Thy love.

ANVIL CHORUS.

From "Il Trovatore." VERDI.

8va loco.

[illegible]

ANVIL CHORUS. Continued.

FULL CHORUS IN UNISON.

8va.....

1st time. 2d time. *pp*

morn in our proud na - tion's story, When Freedom her banner o'er us un - folds! Shout for Co - lum - bia, in anthems of glo - ry, And loud - ly ex -
 ban - ner from o - cean to o - cean, Let Liber - ty triumph o'er land and sea! Proud swells each bo - som with pur - est de - vo - tion, Colum - bia, our

tol Him whose pow'r up - holds.
 own na - tive land to thee.

ANVIL CHORUS. Concluded.

149

CHORUS. *f*

Hark to the roar! . . . Is it weal or woe, or

ANVILS.

warn - - ing? Wild - - ly the chimes ring, 'Tis Freed - dom's na - tal morn - - ing." Ring, Ring,

spread Co - lum - bia's fame, And joy and gladness, And joy and gladness, O'er all the land pro - claim. claim.

ff *D.C.*

1st time. *D.C.* 2d time.

The musical score is written for voice and piano. It features a vocal line with lyrics and two piano accompaniment lines. The score is divided into three systems. The first system includes the vocal line and piano accompaniment, with the vocal line starting with 'Hark to the roar! . . . Is it weal or woe, or'. The second system continues the vocal line with 'warn - - ing? Wild - - ly the chimes ring, 'Tis Freed - dom's na - tal morn - - ing." Ring, Ring,' and the piano accompaniment. The third system continues the vocal line with 'spread Co - lum - bia's fame, And joy and gladness, And joy and gladness, O'er all the land pro - claim. claim.' and the piano accompaniment. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings like *f* and *ff*. There are also performance instructions like 'ANVILS.' and '1st time. D.C. 2d time.'.

"LIFT THINE EYES TO THE MOUNTAINS."

1ST. TREBLE. SOLO.

Andante.

TRIO AND CHORUS SELECTED FROM THE ORATORIO OF "ELIJAH."

MENDELSSOHN.

sf *p*

Lift thine eyes, O lift thine eyes to the mountains, whence cometh, whence cometh, whence com - eth help, Thy help

2ND. TREBLE. SOLO. *sf* *p*

Lift thine eyes, O lift thine eyes to the mountains, whence cometh, whence cometh, whence com - eth help, Thy help com - eth, com - eth,

ALTO. SOLO. *sf* *p*

Lift thine eyes, O lift thine eyes to the mountains, whence cometh, whence cometh, whence com - eth help, Thy help com - eth

com - eth from the Lord, the Ma - ker of heav - en and earth, He hath said thy foot shall not be mov - ed, Thy

cres. *dim.* *p* *cres.* *pp*

from the Lord..... the Ma - ker of heav - en and earth, He hath said, thy foot shall not be mov - ed -

from the Lord, the Ma - - - ker of heav - en and earth, He hath said, thy foot shall not be mov - ed,

keeper will nev - er slum - ber, nev - er, will nev - er slum - ber, never slum - - - ber, Lift thine eyes, O lift thine eyes

pp *cres.* *f* *dim.* *p* *sf*

Thy keep - er will nev - er slum - - ber, nev - er, will nev - er slum - - ber, Lift thine eyes, O lift thine eyes

Thy keep - er will nev - er slum - ber, nev - er, will nev - er slum - ber, will nev - er slum - ber, Lift thine eyes, O lift thine eyes

"LIFT THINE EYES TO THE MOUNTAINS." Continued.

151

to the mountains, whence com-eth, whence cometh, whence com - eth help, whence cometh, whence cometh, whence com - eth help.

to the mountains, whence com-eth, whence cometh, whence com - eth help, whence com - eth, whence cometh, whence com - eth help.

CHORUS. *Moderato.*

He watching o - ver Is - ra - el, slumbers not nor sleeps, He watching o - ver Is - ra - el, slumbers not, nor sleeps,

INSTRUMENT.

He slumbers not, nor sleeps, He slumbers not nor sleeps, slum - bers not, He slumbers not nor sleeps, He el, He slumbers not nor sleeps, He watching o - ver Is - ra - el, slum - bers not, nor slumbers not nor sleeps, He watching o - ver Is - ra - el, slumbers not nor sleeps, slum - bers not nor sleeps, He watching, slumbers not nor sleeps, He slum - bers not nor sleeps, slum - bers not nor sleeps, He

INSTRUMENT.

"LIFT THINE EYES TO THE MOUNTAINS." Concluded.

pp *p* *cres.* *dim.* *pp*

slum - bers not, sleeps not, He watch - - - ing slum - - - bers not nor sleeps.

slum - bers not, sleeps not, He watch - ing Is - - rael, slum - - - - - bers not nor sleeps.

slum - bers not, sleeps not, He watch - ing Is - - - - - ra - el slum - - - - - bers not nor sleeps.

slum - bers not, sleeps not, He watch - ing Is - - ra - el.....slum - - - bers not nor sleeps.

IN HEAVENLY LOVE ABIDING.

MEDELSSOHN.

p Andante non lento. *cres.* *f* *p*

1. In heavenly love a - bid - ing, No change my heart shall fear, And safe in such con - fid - ing, For noth - ing chan - ges

2. Where - ev - er He may guide me, No want shall turn me back; My Shep - herd is be - side me, And noth - ing can I

p *cres.* *f* *p*

3 Green pastures are be - fore me, Which yet I have not seen; Bright skies will soon be o'er me, Where darkest clouds have

IN HEAVENLY LOVE ABIDING. Concluded.

153

here. The storm may roar..... with - out me, My heart may low be laid, But God is round a-

lack. His wis - dom ev - er wak - eth, His sight is nev - er dim, He knows the way He

been. My hope I can not meas - ure, My path to life is free, My Sa - viour has my

f *pp* *cres.* *f* *pp*

bout me, And can I be dis - mayed? But God is round a - bout me, And can I be dis - mayed?

tak - eth, And I will walk with Him, He knows the way He tak - eth, And I..... will walk with Him.

treas - ure, And He will walk with me, My Saviour has my treas - ure, And He will walk with me.

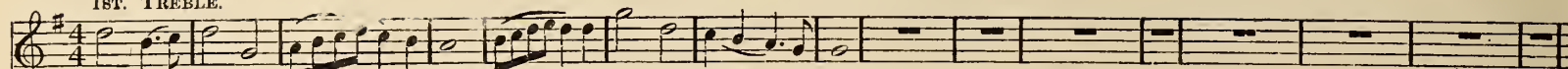
f *p* *dim.* *p* *cres.* *sf.* *f*

SEE THE CONQUERING HERO COMES.

From "Joshua."

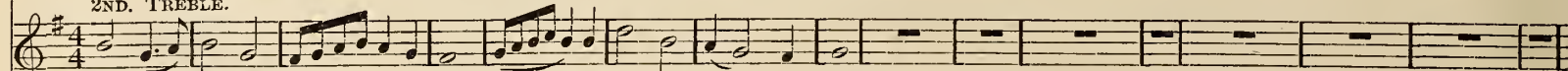
CHORUS OF LADIES.

1ST. TREBLE.



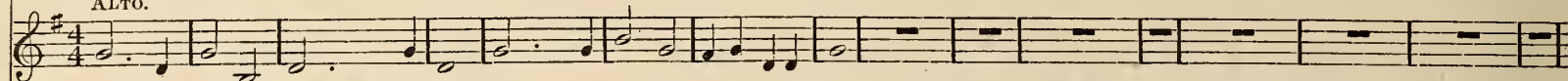
See the conqu'ring he - ro comes, Sound the trumpets, beat the drums.

2ND. TREBLE.

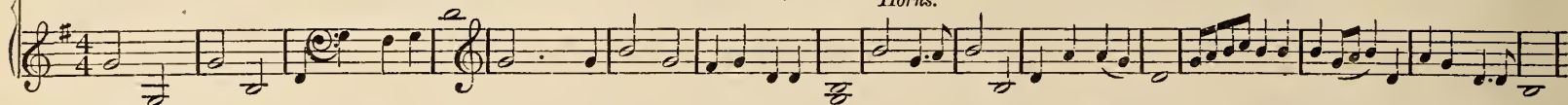


See the conqu'ring he - ro comes, Sound the trumpets, beat the drums.

ALTO.



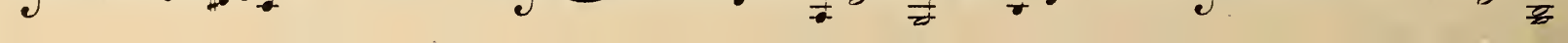
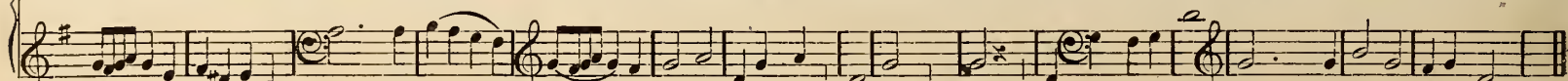
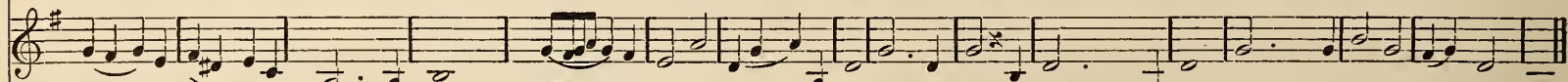
Horns.



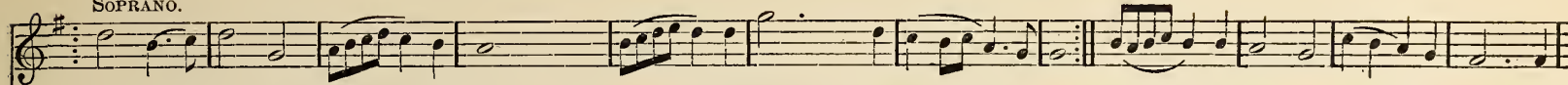
Sports pre- pare, the lau - rel bring, Songs of triumph to him sing, Sports prepare, the lau - rel bring, Songs of triumph to him sing.



Sports pre- pare, the lau - rel bring, Songs of triumph to him sing, Sports prepare, the lau - rel bring, Songs of triumph to him sing.

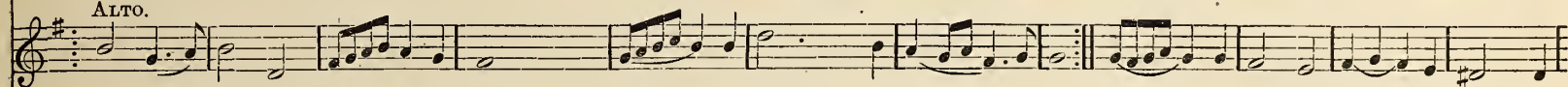


DUET.
SOPRANO.



See the God-like youth ad-vance, breathe the flutes, and lead the dance; Myr - tle wreaths and ro - ses twine, To

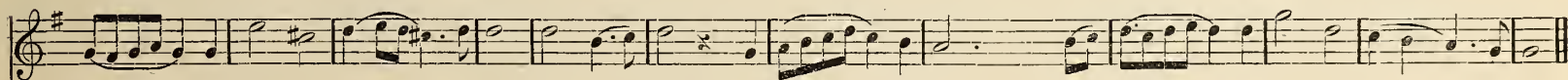
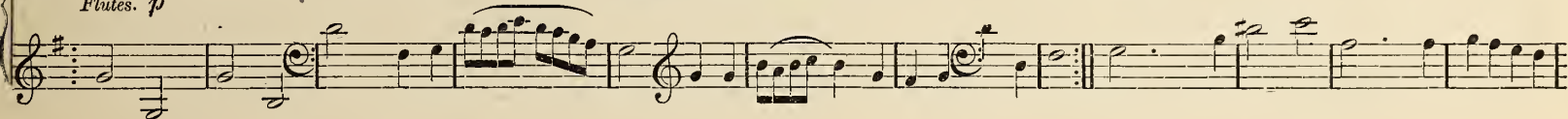
ALTO.



See the God-like youth ad-vance, breathe the flutes, and lead the dance: Myr - tle wreaths and ro - ses twine, To



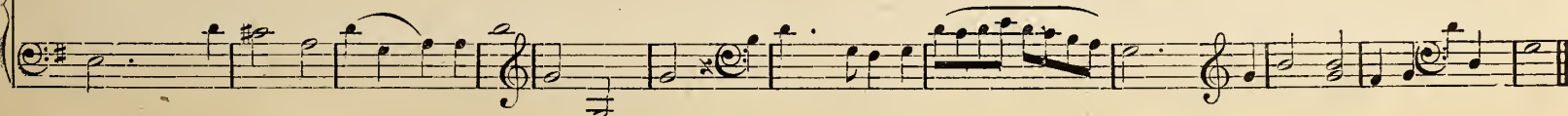
Flutes. *p*



deck the he - ro's brow divine: Myr - tle wreaths and ro ses twine, To deck the he - ro's brow divine.



deck the he - ro's brow divine; Myr - tle wreaths and ro - ses twine, To deck the he - ro's brow divine.



SEE THE CONQUERING HERO COMES Concluded.

SOPRANO. FULL CHORUS.

See the conqu'ring he - ro comes, Sound the trum - pets, beat the drums, Sports prepare, the lau - rels bring,

ALTO.

TENOR.

See the conqu'ring he - ro comes, Sound the trum - pets, beat the drums, Sports prepare, the lau - rels bring,

BASS.

Songs of tri - umph to..... him sing, See the conqu'ring he - ro comes, Sound the trum - pets, beat the drums.

Songs of tri - umph to..... him sing, See the conqu'ring he - ro comes, Sound the trum - pets, beat the drums.

Songs of tri - umph to..... him sing, See the conqu'ring he - ro comes, Sound the trum - pets, beat the drums.

Songs of tri - umph to..... him sing, See the conqu'ring he - ro comes, Sound the trum - pets, beat the drums.

Songs of tri - umph to..... him sing, See the conqu'ring he - ro comes, Sound the trum - pets, beat the drums.

Songs of tri - umph to..... him sing, See the conqu'ring he - ro comes, Sound the trum - pets, beat the drums.

Songs of tri - umph to..... him sing, See the conqu'ring he - ro comes, Sound the trum - pets, beat the drums.

Songs of tri - umph to..... him sing, See the conqu'ring he - ro comes, Sound the trum - pets, beat the drums.

Songs of tri - umph to..... him sing, See the conqu'ring he - ro comes, Sound the trum - pets, beat the drums.

Songs of tri - umph to..... him sing, See the conqu'ring he - ro comes, Sound the trum - pets, beat the drums.

BUGLE SONG.

157

TENNYSON.

DR. MACFARREN.

p **TREBLE.** *cres.* *p*

The splen-
TREBLE. *cres.* *p*

falls on cas-tle walls, And snow-y sum-mits old in sto-ry: The long light shakes a-

p **TENOR.** *cres.* *p*

2. O hark! O hear! how thin and clear, And thinner, clear-er, farth-er go-ing, O sweet and far, - from

p **BASS.** *cres.* *p*

p *cres.* *p*

cross the lakes, And the wild ca-ta-ract leaps in glo-ry, Blow, bu-gle, blow,

f *p* *f* *p* *f* *p* *f* *p*

cliff and sear The horns of elf-land faint-ly blow-ing, Blow, bu-gle, blow,

f *p* *f* *p* *f* *p* *f* *p*

BUGLE SONG. Continued.

f Blow bu - gle, blow, set the wild... *dim.* ech oes fly - ing, *p* Blow, bu - gle, *pp*

Blow,..... set the wild *dim.* ech oes fly - ing, Blow,

f Blow, bu - gle, blow, set the wild... *dim.* ech oes fly - ing, *p*

Blow, bu - gle, blow, -set the wild ech oes fly - ing, *p*

f An - swer, ech - oes, *f* Blow, bu - gle, *f* An - swer,

bu - gle, *pp* An - swer, ech - oes, *pp* Blow, bu - gle,

Blow, bu - gle, blow, set the wild ech - oes fly - ing, Blow, bu - gle,

Blow, bu - gle, blow, set the wild ech - oes fly - ing, Blow, bu - gle,

pp *p* *f* *pp* *f*

BUGLE SONG. Continued.

[illegible]

BUGLE SONG. Continued.

f *p* *cres* *cen* *do.*

O love, O love, they die in yon rich sky, They faint,..... they faint.....

f *p* *cres* *cen*

O love, O love, they die in yon rich sky, They faint..... on hill or

O love, O love, they die in yon rich sky, They faint,..... they faint.....

f *p*

O love, O love, they die in yon rich sky, They faint..... on hill or

Piu mosso.

f *p* *cres* *cen* *do.*

..... they faint,..... Our ech - oes roll..... from soul..... to

dim. *f*

field, or riv - er, Our ech - oes roll..... from soul..... to

dim. *f*

..... they faint,..... Our ech - oes roll..... from soul..... to

dim. *f*

field or riv - er, Our ech - oes roll..... from soul..... to

dim. *f*

..... they faint,..... Our ech - oes roll..... from soul..... to

BUGLE SONG. Concluded.

167'

[illegible]

O HUSH THEE, MY BABIE.

Words by WALTER SCOTT.

Music by ARTHUR S. SULLIVAN.

*p Allegretto.**cres.**dim.*

1. O hush thee my ba - bie, thy sire was a knight, Thy moth - er a la - dy both gen - tle and bright, both gen -

2. O fear not the bu - gle, though loud - ly it blows, It calls but the war - ders that guard thy re - pose, that

3. O hush thee, my ba - bie, the time soon will come, When thy sleep shall be broken by trum - pet and drum, by

- - tle and bright; The woods and the glens from the tow'rs which we see, They are all be - longing, dear ba - bie, to
gen - tle Ere the step of a foe - man draws near to thy

guard thy re - pose; Their bows would be bend - ed, their blades would be red, They are all be - long - ing to
Ere the step of a foe - man draws

trum - pet and drum. (Omit from here to the sign \S on next page.)

thee, They are all be - long - ing, dear ba - bie, to thee. O hush thee, my ba - bie, O hush thee, my
bed, dim. *pp* O hush.....

thee, Ere the step of a foe - man draws near to thy bed. *pp* O hush thee, my ba - bie, O hush thee my
near, *pp* O hush thee

O HUSH THEE, MY BABIE. Concluded.

163

D.C. S: For the last stanza only.

eres.

ba - bie, O hush thee, my ba - bie. Then hush thee, my dar - ling, take rest while you may, For strife..... comes with thee, my ba - bie. *D.C.* Then hush thee, my dar - ling, take rest while you may, For strife comes with manhood, and *D.C.*

dim. man - hood, For strife comes with man-hood, and wak - ing with day. *pp* O hush thee, my ba - bie, O wak - ing with day, For strife comes with man-hood, and wak - ing with day. O hush thee, my ba - bie, O wak - ing, with day. O hush thee,

dim. hush thee, my ba - bie, O hush thee, my ba - bie, O hush..... thee, O hush thee, O hush thee, my ba - - - bie. *pp* *rall* hush..... thee, O hush..... thee, hush thee, my ba - bie, O hush thee, my ba - bie, O hush thee, my ba - - - bie. O hush thee, O hush thee, my ba - - - bie.

SLEEP, WHILE THE SOFT EVENING.

SIR. H. R. BISHOP.

Largo. $\text{♩} = 60.$ *pp**dol.*

Musical score for the first system. It consists of five staves. The top two staves are vocal parts (Soprano and Alto) with lyrics: "Sleep, while the soft... even-ing breez-es blow - - ing, The fra-grance waft from flow' - - rets glow - -". The next two staves are piano accompaniment (Right and Left Hand) with lyrics: "Sleep, while the soft... even-ing breez-es blow - - ing, The fra-grance waft from flow' - - rets glow - -". The bottom staff is a grand staff (Right and Left Hand) with lyrics: "The fra-grance waft from flow' - - rets glow - -". Dynamics include *pp* and *dol.*.

Musical score for the second system. It consists of five staves. The top two staves are vocal parts with lyrics: "ing;... so soft-ly beam-ing, Plays on the lim-pid wa - - - ters gleam - - ing." The next two staves are piano accompaniment with lyrics: "ing;... so soft-ly beam-ing, Plays on the lim-pid wa - - - ters gleam - - ing." The bottom staff is a grand staff with lyrics: "ing;... so soft-ly beam-ing, Plays on the wa - - - ters gleam - - ing." Dynamics include *pp*, *dol.*, and *espress.*.

SLEEP, WHILE THE SOFT EVENING. Continued.

165.

Allegretto Moderato.

Sleep, while the pale stars shed their light, Sweet be thy dreams, good night, good night. Sleep

Sleep, while the pale stars shed their light, be thy dreams, good night, good night. Sleep,

Sleep, while the pale stars shed their light, good night, good night. Sleep,

pp *Allegretto Moderato.*

while the pale stars shed their light, Sweet be thy dreams, good night, good night. Sleep, while the moon so

while the pale stars shed their light, be thy dreams, good night, good night, Sleep, while the moon so

while the pale stars shed their light good night, good night, Sleep, while the moon so

SLEEP, WHILE THE SOFT EVENING BREEZE. Continued.

cres. *cres.* *f*

soft - - ly glanc - ing, Plays on the wave - lets danc - - - ing. Plays on the wave - lets danc - - - ing:

cres. *f*

soft - - ly glanc - ing, Plays on the wave - lets danc - - - ing. Plays danc - - - ing:

mf *p* *f*

soft - - ly glanc - ing, Plays on the wave - lets danc - - - ing The wave - - - lets danc - - - ing.

cres. *mf* *p* *f*

pp

Sleep, while the pale stars shed their light, Sweet be thy dreams, good night, good night, good night, good

pp

Sleep, while the pale stars shed their light, be thy dreams, good night, good night, good night, good

pp

Sleep, while the pale stars shed their light, good night, good night,

pp

167

[illegible]

Chorus.—THE MARVELLOUS WORK.

From HAYDN'S "Creation."

The

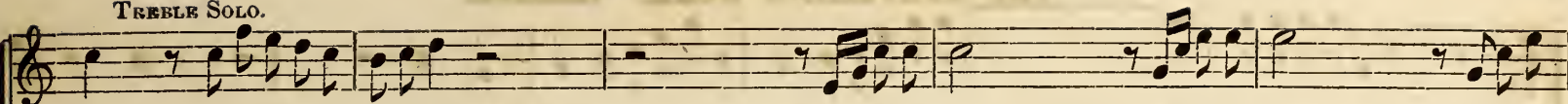
SOLO TREBLE.

marv' - - - lous, The marv' - lous works be - hold a - mazed. The glo - - rious

hi - e - rar - chy of heaven, And to th'etherial vaults resound,

The praise of God, The praise of God, and of the sec ond day, and of the sec - ond

TREBLE SOLO.



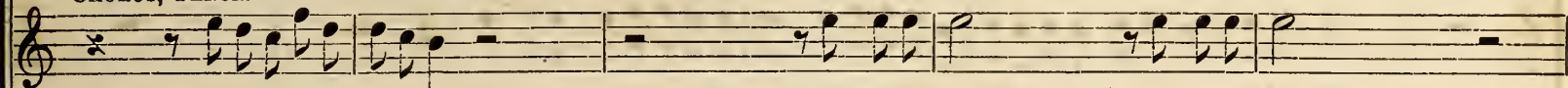
day, And to th'etereal vaults resound,

The praise of God,

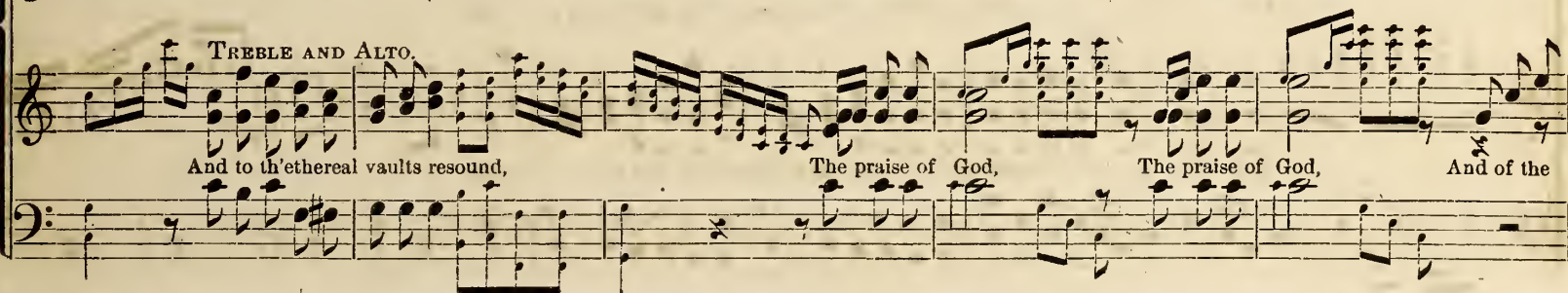
The praise of God,

And of the

CHORUS, TENOR.



TREBLE AND ALTO.

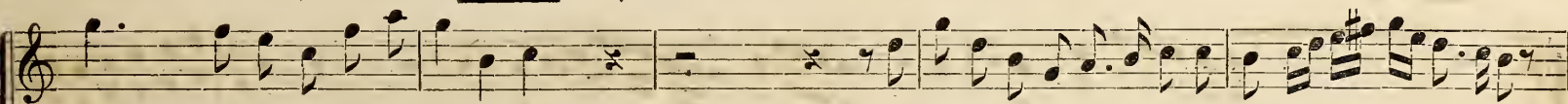


And to th'etereal vaults resound,

The praise of God,

The praise of God,

And of the



sec - ond day, and of the second day.

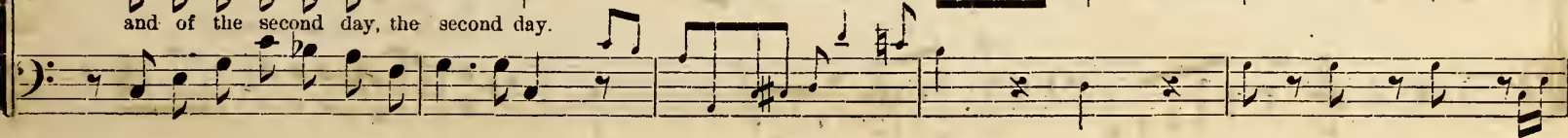
The marv'lous works behol't amazed the glorious hier - ar - chy of heaven



sec - ond day, and of the second day.



and of the second day, the second day.



"THE MARVELLOUS WORK." Continued.

And to th'etherial vaults,..... resound the praise of God, and of the second day, The

And to, and to th'etherial vaults resound the praise of God, and of the second day,

And to, and to th'etherial vaults resound the praise of God, and of the second day,

marv' lous work behold amazed The glorious hierarchy of heaven, And to th'etherial vaults resound,

And to th'etherial vaults resound, And

And to th'etherial vaults resound, And

the praise of God, the praise of God, And of the sec - ond day, And

th'ethe - rial vaults resound the praise of God, the praise of God, And of the second day, the second

th'ethe - rial vaults resound the praise of God, the praise of God, And of the second day, the second

to th'e - the - rial vaults..... resound the praise of God, and of the sec - ond day.

day, And to the vaults, And to th'e - the - rial vaults resound the praise of God, and of the sec - ond day.

day, And to the vaults, And to th'e - the - rial vaults resound the praise of God, and of the sec ond day.

"HOW LOVELY ARE THE MESSENGERS."

From "ST. PAUL."

Andante con moto.

This musical score is for a hymn titled "HOW LOVELY ARE THE MESSENGERS." It is a piano arrangement in G major (one sharp) and 6/8 time. The tempo is marked "Andante con moto." The score is written for four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The lyrics are: "How love - ly are the mes - sen - gers that preach us the gos - pel of peace, How love - ly are the mes - sen - gers that preach us the gos - pel of peace, the gos - pel of peace, the mes - sen - gers that preach..... us the gospel of peace, How love - ly are the mes - sen - gers that preach us the gos - pel of peace, How". The piano accompaniment features a flowing melody in the right hand and a supporting bass line in the left hand, with various musical notations such as notes, rests, and dynamic markings like "p" (piano).

How love - ly are the mes - sen - gers that preach us the gos - pel of peace, How love - ly are the mes - sen - gers that

preach us the gos - pel of peace, the gos - pel of peace, the mes - sen - gers that preach..... us the gospel of peace,

How love - ly are the mes - sen - gers that preach us the gos - pel of peace, How

"HOW LOVELY ARE THE MESSENGERS." Continued.

173

To all... the na-tions is

How love-ly are they that preach us the gos-pel of peace! To all the na-tions is

To all... the na-tions is

love-ly are the mes-sen-gers that preach us the gospel of peace. the words... of peace! To all the na-tions is

gone forth the sound of their words, to all... the na-tions is gone forth the sound of their words,..... is gone forth the sound of

gone forth the sound of their words, the sound..... is gone..... is gone forth the sound.....

gone forth the sound of their words, to all... the na-tions is gone forth the sound of their words, their

gone forth the sound of their words, to all... the na-tions is gone..... is gone forth the sound of their words, the

words... How love - ly are the mes - sen - gers that preach us the gospel of

.... of their words. How love - ly are the mes - sen - gers that preach us, that

words. How love - ly are the mes - sengers that preach us the gospel of peace, the mes - sen - gers that preach us, that

sound..... How love - ly are the mes - sen - gers, the mes - sen - gers that preach

peace,..... they..... that preach us the gos - pel of peace. To all..... the na - tions is gone

preach us the gos - pel of peace, dim. that preach us the gos - pel of peace, p

preach us the gos - pel of, gos - pel of peace, that preach us the gos - pel of peace. To all.....

us,..... that preach us the gos - pel of peace, the gos - pel of peace, p

dim. p

HOW LOVELY ARE THE MESSENGERS. Continued.

175

gone forth the sound of their words.

To all..... the na - tions is gone forth the sound of their words, To all..... the

the na - tions, To all..... the

To all..... the na - tions

na - tions is gone forth the sound of their words, is gone forth the sound of their words..... To all.... the na - tions is

na - tions is gone forth the sound of their words, is gone forth the sound of their words..... To all.... the na - tions is

is gone forth the sound of their words, is gone forth the sound of their words, To all the na - tions is

cres.

f

cres.

f

f

HOW LOVELY ARE THE MESSENGERS. Continued.

gone forth the sound of their words, throughout all the lands their glad tid - - - ings,

gone forth the sound of their words, throughout all the lands their glad tid - - - ings. How love - ly are the

gone forth the sound of their words, throughout all the lands their glad tid - - - ings,

gone forth the sound of their words, throughout all the lands their glad tid - - - ings,

dim. *p*

How love - ly they that preach us the gos - pel of peace,

mes - sengers that preach us the gospel of peace, How love - ly are the mes - sen - - - gers that preach us the gospel of

How love - - - ly they that preach, that preach us the gos - pel of

How love - - - ly they that preach,

"HOW LOVELY ARE THE MESSENGERS." Concluded.

177

they that preach us the gos - pel of peace.

peace, that preach us the gos - pel of peace.

peace, that preach us the gos - pel of peace.

. us the gospel of peace, the gos - pel of peace.

p *sf*

TENOR. CHORUS. *Presto.*

SING UNTO THE LORD.

From W. A. OGDEN'S. "Josiah." By per.

ALTO. Sing, Sing, Sing un-to the Lord a new song, a new song,

SOPRANO. Sing, Sing, Sing un-to the Lord a new song, a new song,

BASS. Sing, Sing, Sing un-to the Lord a new song, a new song,

3/4

SING UNTO THE LORD. Continued.

This musical score is for the hymn "Sing Unto the Lord." It is a four-part setting, likely for SATB voices, with piano accompaniment. The score is written on ten staves, organized into five systems of two staves each. The first four staves are vocal parts (Soprano, Alto, Tenor, and Bass), and the last two staves in each system are the piano accompaniment. The lyrics are: "Sing un - to the Lord a new song, a new song, ends of the earth, Sing un - to the Lord a new song, a new song, and his praise from the ends of the earth, and his praise from the ends of the earth, and his praise from the ends of the earth." The score includes various musical notations such as treble and bass clefs, a key signature of one flat (B-flat), and a common time signature (C). There are repeat signs (double bar lines with dots) and a "Sra." (Solo) marking for the piano part. The piano accompaniment features a steady bass line and a more active treble line with chords and moving lines.

Sing un - to the Lord a new song, a new song, ends of the earth,

Sing un - to the Lord a new song, a new song, and his praise from the ends of the earth, and his praise from the

Sing un - to the Lord a new song, a new song, and his praise from the ends of the earth, and his praise from the

ends of the earth, and his praise from the ends of the earth, and his praise from the ends of the earth.

ends of the earth, and his praise from the ends of the earth, and his praise from the ends of the earth.

ends of the earth, and his praise from the ends of the earth, and his praise from the ends of the earth.

Sra.....

SING UNTO THE LORD. Continued.

179

CHORUS.

SOLO.

cres. CHORUS.

He hath blessed all thy children with - in thee, For he hath strengthened the bars of thy gates,.....

He hath blessed all thy children with - in thee. He hath blessed all thy

cres. For he hath strengthened the bars of thy gates,..... He hath blessed all thy

He hath blessed all thy children with - in thee.

CHORUS.

..... SOLO.

cres. He hath blessed all thy chil - dren with - in thee. He hath

For he hath strengthened the bars of thy gates,..... He hath

children with - in thee

He hath blessed all thy children with - in thee. He hath

SOLO. For he hath strengthened the bars of thy gates.....

SING UNTO THE LORD. Continued.

blessed all thy children with - in thee. Let them give glo - ry un - to the Lord, Let them give glo - ry un - to the Lord,

blessed all thy children with - in thee. Let them give glo - ry un - to the Lord, Let them give glo - ry un - to the Lord,

blessed all thy children with - in thee. Let them give glo - ry un - to the Lord, Let them give glo - ry un - to the Lord,

Let them give glo - ry un - to the Lord, Shouting His praise in all is - lands. Sing to the

Let them give glo - ry un - to the Lord. Shouting His praise in all is - lands. Sing to the

Let them give glo - ry un - to the Lord, Shouting His praise in all is - lands. Sing to the

dim. p

SING UNTO THE LORD. Concluded.

181

cres.

f Legato.

Lord a new song, a new song, and His praise, from the ends of the earth Sing to the Lord a new song, a new song, and His

Lord a new song, a new song, and His praise, from the ends of the earth. Sing to the Lord a new song, a new song, and His

praise from the ends of the earth, His praise from the ends..... of..... the earth.....

praise from the ends of the earth, His praise from the ends..... of..... the earth.....

cres. *f*

The musical score is written for four parts: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into two systems. The first system contains the first two lines of music, and the second system contains the next two lines. The lyrics are written below the vocal staves. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, moving line in the left hand. The score concludes with a final cadence in the piano part.

GOD OF LIGHT.

HAYDN.

TREBLE. *Maestoso*. $\text{♩} = 56$.

ALTO.

God of light!

God of life!

Hail mer-cy's

TENOR. *Maestoso*.

God of light!

God of life!

Hail mer-cy's

BASS.

Maestoso.*ff**Ped.**Ped.**Ped.**Poco Adagio*. $\text{♩} = 69$.*Poco Adagio*.*Poco Adagio*.

Lord.

Hail

mer-cy's

Lord,

Lord,

Hail

mer-cy's

Lord,

*Ped.**Ped.**fz**fz*

GOD OF LIGHT. Continued.

183

SOLI. From whose a - bun - dant stores, The earth with plen - ty flows, **SOLO.** And whose al - migh - ty love, ... Makes

SOLI. From whose a - bun - dant stores The earth with plen - ty flows, **SOLO.** And whose al - migh - ty love, ... Makes

pp *p*

Allegro. $\text{♩} = 104.$ glad the heart of man. *f* End - less praise to Thee we'll

f End - less praise to Thee we'll sing, Al - mighty Lord of

Allegro. *f* glad the heart of man, End - less praise to Thee we'll sing, Al - mighty Lord of all.

f End - less praise to Thee we'll sing, Al - mighty Lord of all.

fz *Allegro.* *fz* *p* *f* 8 res.

GOD OF LIGHT. Continued.

sing, Al - mighty Lord of all, Al - mighty Lord, Al - mighty Lord of all! End - less
 all, End - less - praise, end - less praise to Thee we'll sing, Al - mighty Lord of all!
 End - less praise to Thee we'll sing, Al - mighty Lord of all! End - less praise to Thee we'll sing, Al
 End - less praise to Thee we'll sing, Al - mighty Lord of all! Al - mighty Lord! Al
 8 res. *fz*
 praise to Thee we'll sing, Al - mighty Lord of all! Al - mighty Lord of all!
 End - less praise, End - less praise, to Thee we'll sing, Al - mighty Lord of all!
 mighty Lord, of all! End - less, praise to Thee we'll sing, End - less
 migh ty Lord of all! End - less praise to Thee we'll sing End -
fz

GOD OF LIGHT. Continued.

Al - mighty Lord! End - less praise to Thee we'll sing, Al - mighty Lord, Al - mighty
 End - less praise to Thee we'll sing! End - less praise..... to Thee..... we'll sing. Al - mighty Lord.....
 praise, end - less praise, end - less praise, Al - migh - ty Lord to Thee we'll sing, Almighty
 less praise, end - less praise, end - less praise..... to Thee..... we'll sing, Al - mighty Lord Lord...
 Lord of all, Lord of all, Almigh - ty Lord, Lord of all, Lord of
 of all, Lord of all, Almigh - ty Lord, Lord of all, Lord of
 Lord! Lord of all, Almigh - ty Lord, Lord of all, Lord of
 of all, Lord of all, To Thee we'll sing, Al - mighty Lord, Lord of all,
 Lord of all, Lord of all, To Thee we'll sing, Al - mighty Lord, Lord of all,

GOD OF LIGHT. Continued.

all, Al - mighty Lord, Lord of all, Almigh - ty Lord, Al - mighty Lord, Al - migh - ty Lord....

all, Al - mighty Lord, Lord of all, Almigh - ty Lord, Al - mighty Lord. Al - mighty Lord, of all, Lord

..... of all! End - less praise to Thee we'll sing Al - mighty Lord of all! Al - mighty

..... of all! Endless praise to Thee we'll sing, Al - migh - ty Lord of all!

End - less praise to Thee we'll sing, End - less praise to Thee.... we'll sing, Al - migh - ty

..... of all! End - less praise to Thee we'll sing. End - less praise to Thee we'll sing, Al -

ff *8ves.....*

GOD OF LIGHT. Concluded.

187

Lord of all! End - less praise, end - less praise we'll sing, Lord of

Lord, Lord of all! End - less praise end - less praise to Thee, to Thee we'll sing, Lord of

Lord of all! End - less, end - less praise to Thee, to Thee we'll sing, Lord of

migh - ty Lord of all! End - less praise to Thee we'll sing, Lord of

fz *fz*

Sves.....

all..... Lord of all! Lord, Lord of all! Lord,..... Lord of all.....

all..... Lord of all! Lord, Lord of all! Lord,..... Lord of all.....

fz *fz* *fz* *Ped.* *fz* *fz* *Ped.* *

Ped. * *Ped.* *

Chorus.—“HAIL! MIGHTY KING.”

From B. F. BAKER'S Cantata “Camillus.”

Maestoso.

Maestoso. *f*

Hail! mighty King, hail! mighty King,
Hail! mighty King, hail! mighty King,

ten. *f* *ten.* *ten.*

King, Hail! mighty King, Hail! mighty King, hail! mighty King,
King, Hail! mighty King, Hail! mighty King, hail! mighty King,

f

HAIL! MIGHTY KING. Continued.

189

The first system of the musical score consists of three staves. The top two staves are vocal parts, and the bottom staff is a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "Hail! mighty King, Hail! mighty King, Hail! mighty King, Hail! mighty King, whose". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

Hail! mighty King, Hail! mighty King, Hail! mighty King, Hail! mighty King, whose

The second system of the musical score continues the composition with three staves. The lyrics are: "arm doth save, Hail! mighty King, Hail! mighty King, Hail! mighty King, whose arm doth save." The piano accompaniment continues with the same rhythmic pattern as the first system, providing a harmonic foundation for the vocal lines.

arm doth save, Hail! mighty King, Hail! mighty King, Hail! mighty King, whose arm doth save.

HAIL! MIGHTY KING. Continued.

Long may the brave embattled host, embattled host, Long may the brave embattled host Thy favor know, Long may the brave embattled

Long may the brave em - battled host, Long may the brave embattled host Thy favor know, Long may the brave

Long may the brave embattled host, embattled host, Long may the brave embattled

The first system of the musical score for 'Hail! Mighty King. Continued.' It consists of five staves. The top staff is a vocal line in G major (one sharp) and 4/4 time. The second and third staves are piano accompaniment. The fourth and fifth staves are a grand piano accompaniment. The lyrics are written below the vocal staff and above the piano accompaniment staves.

host Thy favor know, Thy favor know, Long may the brave embattled host Thy favor know, And strike as with Thy bolts, and strike as with Thy bolts, and

Thy favor know, Long may the brave embattled host Thy favor know, And strike as with Thy bolts, and strike as with Thy bolts, and

host Thy favor know, Thy favor know, Long may the brave,

The second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics are written below the vocal staff and above the piano accompaniment staves. The system ends with a crescendo marking 'f cres.' and 'cres.'.

HAIL! MIGHTY KING. Concluded.

191

strike with thy bolts the foe, with thy bolts the foe. Hail! migh - ty King. Hail! mighty King, Hail! mighty King, whose
 strike as with thy bolts, thy bolts the foe. Hail! mighty King, Hail! mighty King, Hail! mighty King, whose
 strike as with thy bolts, thy bolts the foe.

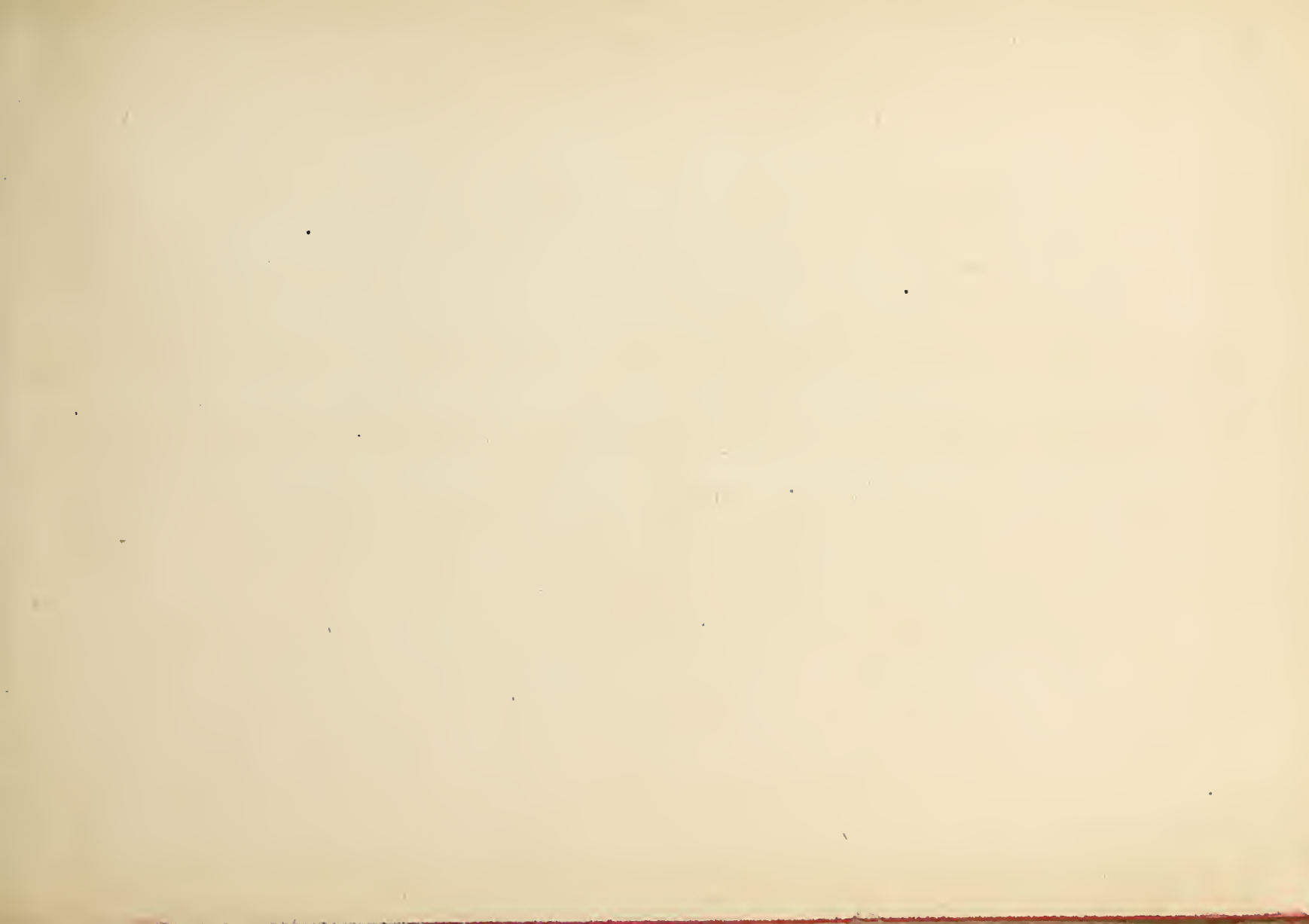
arm doth save, Hail! hail! mighty King, mighty King, mighty King mighty King, mighty King, mighty King, hail, hail mighty King.
 hail! migh - ty King, hail! migh - ty King, hail! migh - ty King, hail! migh - ty King, hail! migh - ty King, hail! migh - ty King, hail, hail mighty King.

arm doth save, Hail! mighty King, migh - - ty King, migh - - ty King, hail! migh - ty King, hail, mighty King.

Hail! migh - ty King, hail! migh - ty King, hail! migh - ty King, hail, migh - ty King.

INDEX OF CONTENTS.

	PAGE		PAGE		PAGE
A Little Farm.....	Humorous. 84	Johnny Green.....	Humorous. 14	Sing Unto the Lord.....	Chorus. 177
All on Account of Eliza.....	Humorous. 78	Johnny Sands.....	Humorous. 82	Sink to Rest.....	52
All the Autumn Day.....	16	Jadges' Song.....	Humorous. 75	Sleep while the Soft.....	164
An Old Story.....	20	Laurello.....	C. M. 58	Slumber Song.....	30
Anvil Chorus.....	157	Lift Thine Eyes.....	Trio & Chorus. 150	Song of Labor.....	40
Beauteous Clouds.....	24	Light and Gay.....	29	Song of the River.....	15
Bells of Life.....	19	Light of Day.....	7s. 38	Soldiers' Farewell.....	Men's Voices. 180
Bird on Yonder Spray.....	37	Light of the World.....	6s & 5s. 131	Spring is Coming.....	59
Blue Moselle.....	112	Lovely Night.....	122	Stark.....	6s & 4s. 41
Bonnie Little Burnie.....	44	Manor.....	S. M. 39	Still the Angel Stars.....	128
Bugle Song.....	157	Moina.....	C. M., double. 69	Story of the Day.....	8s & 6s. 48
Bunker Hill.....	67	Modulations.....	64	Summer Glory.....	53
Cheerily the Bugle.....	73	Moorland.....	7s, double. 18	Summer Moon.....	45
Come and Rest Thee.....	55	Morn Along the Hills.....	27	Summer Showers.....	25
Crystal Hunters.....	86	Morning Song.....	21	Sweet Sabbath Eve.....	59
Des Moines.....	8s & 7s, double. 129	Mother's Anchor.....	52	Sweet Wild Rose.....	26
Evening Bell.....	39	My Own Native Land.....	126	Swinging Song.....	61
Evening Echoes.....	55	Night.....	Ladies' Trio. 125	Temperance Call.....	Men's Voices. 85
Falling Snow.....	49	Northcott.....	S. M. 99	Temperance Ode.....	93
Flower Fairies.....	54	O, Hush Thee, My Babie.....	162	The Blue Moselle.....	112
Fly, Tender Birdling.....	114	O, Linden Tree.....	60	The Foresters.....	120
Gaily Our Boat.....	47	Oh, John! Ho, John!.....	14	The Home I Love.....	36
Gaily Our Song.....	46	Old House at Home.....	92	The Judges' Song.....	Humorous. 75
Gaily Going.....	19	Only Remembered.....	57	The Lord is My Shepherd.....	71
Gently, Lord.....	8s & 7s. 117	Parting Song.....	Duet. 63	The Marvellous Work.....	Chorus. 168
Gipsies' Wild Chant.....	132	Place of Resting.....	32	Theory of Music.....	3
Glee of the Skaters.....	34	Protect Us Through.....	143	The Reapers.....	Ladies' Trio. 140
God of Light.....	Chorus. 182	Pronunciation of Technical Terms.....	8	The Self-made Knight.....	Humorous. 80
Golden Eve is Gliding.....	66	Queen of the Night.....	94	The Snow Flakes.....	103
Gondoliers' Evening Song.....	88	Rain on the Roof.....	118	Todd.....	8s & 7s. 87
Grandma's Picture.....	135	Sailors' Home Song.....	72	Tracey.....	8s & 7s. 28
Gray, 8s, & 6s.....	115	Scale and Sol-Fa in G.....	24	Tripping O'er the Lea.....	32
Hail, Mighty King.....	Chorus 188	Scale and Sol-Fa in D.....	28	Two Roses.....	Men's Voices. 96
Hail, Then, Away.....	116	Scale and Sol-Fa in A.....	32	Upward, Where the Stars.....	23
Happy Hours.....	102	Scale in E.....	38	We Greet You All.....	50
Hark! 'Tis Music.....	136	Scale and Sol-Fa in F.....	43	We'll Ever Sing.....	National. 139
Heavenly Watcher.....	33	Scale in B Flat.....	48	When I was One and Twenty.....	Humorous. 106
Hope, 8s & 7s.....	127	Scale and Sol-Fa in E Flat.....	53	When Pit Pat Goes the Rain.....	109
How Lovely are the Messengers.....	Chorus. 172	Scale and Sol-Fa in A Flat.....	58	Where Have They Laid.....	Song & Chorus. 123
Hymn of the Night.....	Ladies' Trio. 97	Saviour, Comfort Me.....	7s & 8s. 51	Why Art Thou Singing.....	42
I Dream of Fatherland.....	100	See, The Conquering Hero.....	Chorus. 154	Why Should a Sigh.....	31
I Love the Springtime.....	56	Sedalia.....	L. M. 91	Wind of the Land.....	17
In Heavenly Love.....	152	Self-made Knight.....	Humorous 80	Winter Winds.....	70
In the Woodland.....	90	Shepherd's Farewell.....	68		
Jack and Jill.....	Humorous. 43	Sigh, Gentle Gales.....	104		





15

THE AMETHYST.

By H. C. JIBBILS.

Choirs, Classes and Teachers should not fail to secure copies of this Book. The choicest gems of Poesy and Song are incorporated in it. Among them many Brethren's for Church Service, and Glee's, Quartettes, etc., for Class and P. School. It contains the popular Quartettes, "Moonlight on the Lake," and "Sunset," both by C. A. WHITE.

PRICE, 75 CENTS.

\$7.50 PER DOZEN.

THE NEW FAVORITE.

By W. T. GIFFE.

Unparalleled success as a reward of merit, has been accorded this work for Classes, Conventions, Churches, and the Home Circle. The following are among the many flattering testimonials received from parties who are using the book—"No such work has appeared before," "Pupils do not tire of it," "Of great value in teaching," etc., etc. As the name expresses, it is a favorite, and will be found such, by all who give it a trial.

PRICE, 75 CENTS.

\$7.50 PER DOZEN.

THE BRILLIANT.

By W. T. GIFFE.

All Sunday School children should use a book filled with Songs of a character beyond reproach, and such a book is "The Brilliant." Rare purity of words and smooth, flowing melodies, have been secured as the result of the author's earnest endeavors to supply a book sure to please and interest all.

Price, 35 Cents. \$3.60 per Dozen. \$30.00 per Hundred.

THE VOCAL WREATH.

W. A. OGDEN'S new Singing Class Book. One hundred and ninety-two pages filled with Gems. A perfectly graded Elementary Course, attractive Part Songs, bright Glee's, and impressive Anthems. Beautiful Choruses for concert pieces. Making in all the most attractive and desirable book for Teachers, Pupils and Singers generally in the market.

SINGLE COPY, 75 CENTS.

\$7.50 PER DOZEN.

PERKINS' "CLASS AND CHOIR."

By H. S. PERKINS.

Assisted by CHAS. H. GABRIEL and THOS. PARRISON.

240 pages. The largest book in the market for the price. This useful popular work should be in the hands of all Singing Teachers, Choir Convention Leaders, etc., who wish a most valuable aid in the study of the vocal Art.

PRICE, 75 CENTS.

\$7.50 PER DOZEN.

PROGRESS.

By J. H. LESLIE, R. B. MEHAFFY, M. P. SUTER,
T. H. THOMPSON, E. D. KEEK.

A Choice Collection of Sacred and Secular Music for Singing Classes, Choirs, etc., etc., including a thorough Course of Elementary Instruction. The Glee's are cheerful and bewitching; the Church Tunes are new and pleasing; the Anthems are numerous and varied, besides Solos, Duets, Quartettes, Chants, etc. Examine carefully, and be convinced of its merits.

Price, Bound in Boards, 50 Cents.

\$5.00 per Dozen.

THE DESIRE.

A New, Progressive and Concise Method of Rudiments and Exercises, calculated for Sight-Singing and Notation. Unequaled as a helpmeet to teachers. For Singing Classes, Societies, Conventions, etc., etc. Edited by J. H. KISSENGEN and T. J. DOUTHITT.

PRICE, 50 CENTS.

\$5.00 PER DOZEN.

GARLAND OF SONG.

By S. M. LUTZ.

Containing a Grand Collection of Easy and Progressive Pieces, a large number of brilliant Glee's, also a fine selection of Anthems, Chants, and Hymn Tunes. Making in all one of the most desirable books ever published. Choristers, Singing Teachers, Convention Leaders and others will please examine its contents, and judge for themselves. 136 Pages, printed on fine white paper, bound in Boards.

PRICE, 50 CENTS PER COPY

\$5.00 PER DOZEN.